THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

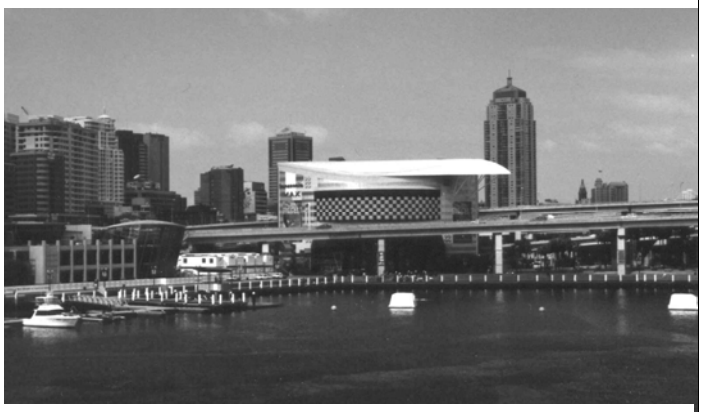
LF examiner®

October 1998 Volume 1, Number 12

October '98, Vol. 1 No. 12

Sydney: Dozens of Films on the Way; ISTC Gets New Name

The 1998 annual conference of the **International Space Theater Consortium** (ISTC) gave clear signs of the changing nature of the LF film industry. Two new much-anticipated 3D films were premiered, seven other new features were screened, dozens of films in production and pre-production were previewed, the future of the medium was forecast by industry leaders, and the organization changed its name.



The Panasonic IMAX Theater in Sydney's picturesque Darling Harbour

The conference was hosted by **Cinema Plus Ltd.**'s **Panasonic IMAX® Theatre** in Sydney, Australia. Attendance was 590, somewhat less than the 700 to 800 that planners had hoped for, based on last year's 975 in Vancouver. Apparently, many found the time and expense required for a trip Down Under prohibitive. However, most of those who did show up seemed to find the smaller crowd more manageable for meeting new people, catching up with old friends, and scheduling business meetings.

MaxImage!'s coverage of the conference will continue in next month's issue.

Films: New, In Progress, in Development

Two brand-new 3D films – **nWave Pictures**' ***Encounter in the Third Dimension*** and ***T-rex: Back to the Cretaceous*** from **Imax Corporation** – were the meeting's most talked-about topics.

T-rex is the first LF film to be made by a Hollywood "name" director: **Brett Leonard**, whose mainstream credits include *Lawnmower Man* and *Virtuousity*. Trailers for the film were presented in the Films in Progress session by executive producer **Andy Gellis** and producers **Antoine Compin** and **Charis Horton.** But the hot ticket of the conference was the invitation-only screening, nominally just for theater representatives, of the nearly finished film, sans titles, and with a scratch music track. After the show, the audience – roughly 200 people – was asked to fill out questionnaires with suggestions for improving the film. Leonard told *MaxImage!* in Sydney that finishing touches were still

*(See **ISTC** on page 6)*

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Barker, family in car crash

Jonathan Barker, president of Toronto's **Shaftesbury Films**, was involved in an automobile accident in Australia on Saturday, Sept. 5, while driving with his wife and three of their children from a vacation in Brisbane to Sydney for the **International Space Theater Consortium** conference. The accident occurred in Lismore, about 100 miles south of Brisbane. Although local press reports (and rumors floating around the conference) claimed that the head-on collision was caused by Barker's vehicle being on the wrong side of the road, Barker tells *MaxImage!* that the other car rounded a sharp turn on a narrow country road too quickly.

Several of Barker's ribs and bones in his foot were broken, and he received a deep gash in his leg. His wife, Wendy MacKeigan, suffered a broken neck in the incident, but has not experienced paralysis as a result. Her head was put into a metal "halo" brace that she will continue to wear for about a month.

Son Tyler Mifflin, 13, received serious injuries to the abdomen and back, and was in intensive care for more than a week. Scott Mifflin, 16, received a fractured pelvis. Alex Mifflin, 11, had minor injuries.

Barker, MacKeigan, and two of the boys returned to Canada Sept. 20. Tyler returned a week later, accompanied by a family member who had flown to Australia after the accident. All are expected to recover fully.

Barker is wearing a cast on his leg and using crutches, and will be working from his home office for a little while. He can be reached there at 416-699-0608.

He sends thanks to his LF colleagues for the outpouring of support he has received. Cards and letters can be sent to

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MaxImage!

Volume 1, Number 12
October 1998

Don't stop! Ring! Ring! Ring!

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Published 12 times a year by Cinergetics, LLC and distributed by first class mail.
Printed in the U.S.A

Subscriptions: US$297
Outside North America: US$357
(800) 978-9754 (orders only)

All payments must be made in US funds.

Substantial discounts are available for multiple subscriptions to the same address.

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Shindler's Site

by Marty Shindler

Goin' to Abilene

"I'm hungry. Let's go to that restaurant in Abilene for dinner," Dad suggested as he entered the family room one Saturday evening.

"Yeah, Dad, great idea!" the family responded, almost in unison.

They piled into the car and headed for Abilene. The traffic was bad. It took a whole lot longer to get there than they anticipated. Upon arrival, the wait for a table was an hour and a half. Once they were seated, the service was poor, the food was cold and tasteless, the air conditioning was on the fritz and worst of all, no one in restaurant management seemed to care.

Heading home was no better traffic-wise. It was not a pleasant trip.

Back in the family room, Dad grunted, "Why do we go there? I hate that restaurant."

"You hate that restaurant?" the family responded loudly and almost angrily. "We hate it, too. We only went because we thought it was your favorite!"

"I only suggested it because I thought it was your favorite," came Dad's reply.

As the man said, what we have here is a failure to communicate!

Sound familiar? It should. The Abilene parable is frequently told in business school case studies. I use it routinely in my consulting practice.

Why? Because the moral of the story applies in the business world as much as in family life. Namely, that there are times when someone must stand up and say what he is thinking. It is often what everyone is thinking but is reluctant to say. Too often we go along for the ride, knowing, or at least suspecting, that no one will be happy at the end of the trip.

At home it can happen when deciding where to go on vacation, which car to buy, what color to paint the house, or in making a myriad of other important or not-so-important decisions. It even happens at the Shindlers'. When one of us catches it, Roberta or I will ask, "Are we on the way to Abilene?" Often, we can stop before it's too late.

Corporate decisions are fraught with the Abilene mentality. How many films that everyone knew would be bombs have gone into production anyway, because no one would stand up and say something? It's usually painfully obvious once you've "arrived in Abilene." The trick is putting on the brakes before you've gone too far.

Usually, a trip to Abilene starts when people hold back on their initial misgivings, thinking, "Maybe I am missing something that everyone else gets. I could look bad if I say something negative now." If the boss has suggested the "trip," people will naturally be reluctant to criticize it. But the boss may have put the plan out on the table, hoping that someone would stand up and say, "No way!" or at least suggest some improvements. And although a few close colleagues may be whispering and rolling their eyes behind the boss's back, no one is saying anything publicly.

Frequently, team members do not stand up to a bad idea because they don't have a better alternative to propose. But everyone else may be thinking the same thing! And think about it: your silence is saying, "Better to be going full speed down the wrong track than to stop for a while and try to get on the right track."

Some people are not afraid to speak up. You probably know a few of these outspoken folks. By voicing their objections directly, they make a difference. Although they usually ruffle some feathers, ultimately they earn the (grudging) respect of their colleagues.

By taking a few minutes to step back from the various decisions we are involved in, each of us could make a difference. A few words to stop a trip to Abilene could yield more profits for your company, increase your job satisfaction, and open up discussions of future decisions.

Read John F. Kennedy's Profiles in Courage for some examples of people who made a difference by speaking up against popular points of view. Read any Dilbert comic strip for counter-examples.

Say, where is ISTC/GSTA scheduled for next year? Not in Abilene again, I hope!

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"Sony Owns Imax," and other fascinating "facts"

San Francisco columnist Jon Carroll spews misinformation about LF industry

by James Hyder

If you start hearing friends and acquaintances – especially from the San Francisco Bay area – asserting that **Sony** owns **Imax Corporation**, and spouting other weird misinformation about the LF industry, blame *San Francisco Chronicle* columnist **Jon Carroll**. His Sept. 21 column, ostensibly about ***Everest*** and Sony's nearly-finished IMAX theater in San Francisco, contained more inaccuracies about our industry than one would have thought possible to squeeze into 650 words.

Of course, the mainstream press often errs when reporting on the sometimes arcane detail of this or any other specialized business. (*MaxImage!* may have made the rare slip or two itself.) And to Carroll's credit, four days later he corrected some of the errors in original piece. But in the aftermath of the well-publicized firing of *Boston Globe* columnist Mike Barnicle, one might expect major dailies to be checking their columnists' facts a little more carefully and the columnists themselves to be a little more cautious.

Carroll's first howler is the first sentence of the second paragraph: "IMAX itself is a Sony production all the way." As we all know, Sony owns a number of IMAX theaters and has made several 15/70 films, but had no role whatsoever in the development of the 15/70 process or the company that created it.

Nevertheless, he goes on to claim that Sony holds "patents on the cameras that shoot IMAX film and the projectors that show the movies." As I understand it, there are no basic 15/70 camera patents, and never have been, as witnessed by the fact that "home-built" 15/70 cameras made by individuals and companies other than Imax have been around for decades. And the patent on the Rolling Loop, the innovation that made 15/70 projection possible, expired a few years ago. Needless to say, this patent was held by Imax Corporation, not Sony.

According to Carroll, Sony also "owns the theaters and the concessions within the theaters; it owns the films themselves." The insertion of "some of" before "the theaters" and "the films" would have made this an accurate statement.

Moving on to *Everest*, he credits Sony with making it, never mentioning its real producers, **MacGillivray Freeman Films**, and then calls it "the first... indeed the only critically acclaimed IMAX movie." Hello? What about the half-dozen or so that have been nominated for Oscars? Or a little something **Mr. MacGillivray** made 22 years ago called ***To Fly!***, which is on the Library of Congress' National Film Registry, along with some 200 other classics?

Carroll blames the involvement of the **National Science Foundation** for bringing the film's narrative to a halt with science content. Never mind that the "unconvincing blather about the scientific importance of this mission" he complains of is exactly what most theaters look for in films, and would probably be there even if *Everest* had received no NSF money. Most egregiously, he claims that the film contains shots of corpses on the mountain. There are none.

He makes many more errors – misspelling David Breashears' name, asserting that the average LF film is 60 minutes long – but space doesn't permit enumerating them all. (If you go to the *Chronicle's* Web site – www.sfgate.com – to see the original piece, the headline is "Huge Humans Wearing Clothing." What the *heck* is that supposed to mean?!?)

Immediately following the column's appearance, an outcry rose up from the LF community. A chastened Carroll wrote four days later that he "was so wrong that many members of the Taliban have been righter than me." The first two-thirds of this column corrected major blunders in a third (unrelated) column.

He went on to clarify that Imax is *not* owned by Sony, and that the limitation on film running times (he had complained that *Everest* would be better as a two-hour film) is caused by "the huge size of the projectors and films." This somewhat garbles the real reason – platter capacity.

Interestingly, he did mention a fact which, if true, he probably should not have been told; namely, that the system license fee Sony pays Imax is $300 per seat per year. This little item is the kind of intelligence that many in this industry would kill for, but considering the source, its accuracy is doubtful to say the least.

Thanks to letters from **Judith Rubin** on behalf of the **Large Format Cinema Association** and **Ted Cochran** of **Magnum Cinema** in the Napa Valley, Carroll's correction acknowledged the existence of other large formats and manufacturers. However, he corrected none of the first column's other errors, and made no apologies. And he gave no credit to MacGillivray Freeman.

Most of those I have spoken to about this incident have been unwilling to criticize Carroll openly, taking the position that although he may have been mistaken, at least he gave the LF industry some publicity.

As a journalist, I see it differently. This inaccurate information may well linger in the public consciousness for years to come. Retractions almost never have the impact of the original article. And the first column remains unchanged on the *Chronicle*'s Web site, with no indication that it was subsequently corrected. This does the LF industry no service.

A single phone call to virtually anyone involved in LF films would have highlighted the flaw in his basic premise – the connection between Sony and Imax – and probably led him to check some of his other "facts."

Writing a column five times a week is no doubt challenging. But if neither he nor anyone at the *Chronicle* can take a minute to pick up the phone before running a column full of hooey, maybe Carroll should cut back a bit.

THE BIZ

DEALS

Ogden to dist *Old Man,* run BFI LF

Ogden Entertainment, Inc., has launched a new LF distribution enterprise by acquiring worldwide rights to **Productions Pascal Blais**' upcoming animation/live action mix, ***The Old Man and the Sea***. The film will premiere in June 1999.

The Old Man and the Sea examines the life of Ernest Hemingway through live action material shot in many of the places associated with the writer – including Key West, FL, and Pamplona, Spain – and an animated telling of one of his most famous stories. Russian artist Alexander Petrov is animating the 20-minute sequence entirely by hand, using a unique oil-paint-on-glass method.

Paul Fraser, Ogden's vice president for marketing and theater development, says that the company will shortly begin producing and distributing its own LF projects and will be actively acquiring distribution rights for other outside productions. Fraser hastens to add that this move does not indicate dissatisfaction with its existing distribution partners, **MacGillivray Freeman** (***Amazon***) or **Sony Pictures Classics, Large Format** (***Mark Twain's America***).

In a separate announcement, the **British Film Institute** announced that it had selected Ogden to operate the IMAX theater it is building in London's South Bank area. Under the 10-year agreement, Ogden will manage operations of the 482-seat 3D theater, due to open in April 1999. Ogden has hired **Mary Kaye Kennedy**, a principal of **Eclipse Entertainment** in Hamilton, ON, to serve as start-up manager and acting theater director.

Shaftesbury forms SK Films

Jonathan Barker's Toronto-based production company, **Shaftesbury Films**, announced in September the formation of **SK Films** to produce and distribute LF films. **Imax Corporation** co-founder **Robert Kerr** is a principal in the new company.

SK has acquired the distribution rights to **Gold Fever**, produced by **Gold Fever Films** for **Science North** of Sudbury, ON, and directed by **David Lickley**. The film will be released next summer.

The new company's first production will be ***Journey to the Centre of the Brain***, a 3D film directed by **Hugh Hudson** (*Chariots of Fire*) for London's **Science Museum**.

Producer-director team **Diane Roberts** and **David Douglas** have entered into a long-term production agreement with SK to develop three LF films: ***Grizzly***, ***Rodeo***, and ***Puerto Rico***.

Catherine Ciupa, formerly with Imax Corporation, is SK's vice president of distribution and business development.

Imax signs 3-screen deal in Israel

Epic Entertainment Partners in Tel Aviv have announced the signing of an exclusive deal with **Imax Corporation** to build theaters in Israel. The firm plans to build three IMAX 3D theaters in the next two years in Jerusalem, Tel Aviv, and Eilat, the first to open in late 1999.

Principals **Peter Israelson** and **Bennett Kaplan** also intend to produce a destination film for the Jerusalem theater.

IMAX to be built in Shanghai

The Xinhua News Agency of China reports that Shanghai's **Lujiazui Development Corporation** and Maryland-based **Bona Corporation** plan to build an IMAX -3D theater in Shanghai. The theater, equipped with the first 15/70 system in China, will reportedly have a 79.2-ft (24-m) screen, and seat 660 people.

Iwerks sells TurboRides in Europe

Iwerks Entertainment has closed deals to install TurboRide motion simulators in Scotland, Austria, and Italy, according to the Burbank, CA-based company. The 48-seat Scottish theater will open at Edinburgh's Fountain Park entertainment center in fall 1999. A 16-seater will be installed in Seefeld, Austria, at the PlayCastle family entertainment center in March 1999. And an 18-seat simulator will be built in Libreria Signorelli near Rome's Trevi Fountain, opening in October 1999.

Showscan simulator in Beijing

The **Beijing Dazhong Trading Group** and **Innovation Capital Corporation** have negotiated the purchase of a 24-seat film-based simulator theater from **Showscan Entertainment**, to be installed in a new entertainment center being built in the Chinese capital's main railroad station. The theater will run films from the Showscan library.

According to Showscan's **Michael Ellis**, press reports giving the value of the deal as US$700,000 are inaccurate, although he declined to provide a correct figure. He told *MaxImage!* that the company hopes to close additional deals in China in the next few months.

Henton launches Dover Films

Peter Henton, formerly vice president of production for **Showscan Entertainment**, has formed **Dover Films, Inc.**, to produce LF films, "primarily for location-based entertainment sites," according to a press release. The company's first project will be ***Life is a Roller Coaster***, an 8-minute, 5/70/60fps simulation film for the **International Centre for Life** in Newcastle-Upon-Tyne, England. The film will include POV shots of surfing, roller blading, and a bungee-jump, the first captured with a 70mm camera.

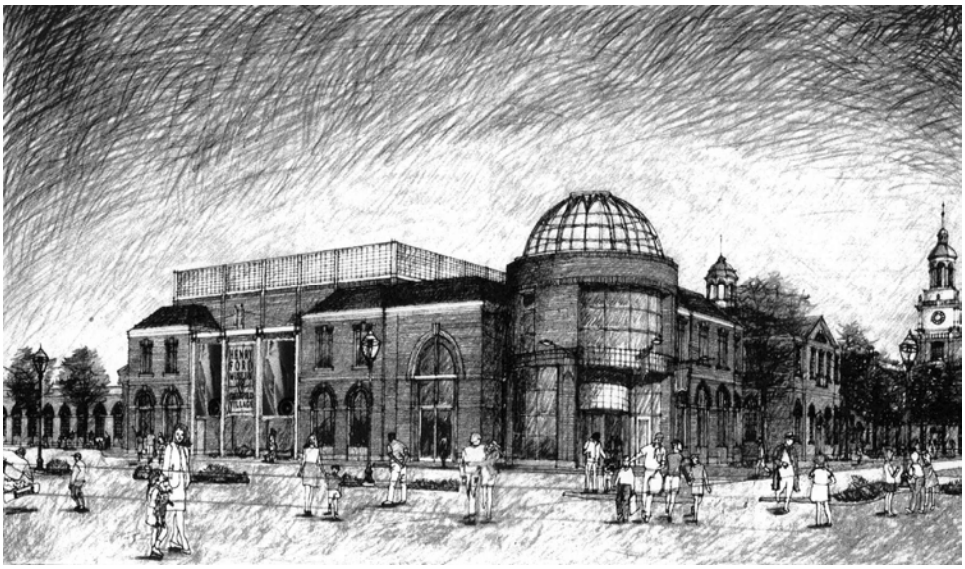
Henton, a 30-year veteran of film and television production, joined Showscan in 1991, where he produced ***Cosmic Pinball*** and ***Devil's Mine Ride***.

Bradford theater to go 3D

The National Museum of Photography, Film, and Video in Bradford, England, has received UK£1.93 million (US$3.3 million) from the national Arts Lottery fund to convert its IMAX theater to 3D. The theater, which has been closed for renovations since last summer, will reopen next spring.

THE BIZ

DEALS



The IMAX theater at the Henry Ford Museum and Greenfield Village, Dearborn, MI.

Henry Ford Museum selects Imax

The **Henry Ford Museum and Greenfield Village** in Dearborn, MI, has signed an agreement with **Imax Corporation** to build a 400-seat LF theater on the 100-acre campus of the history museum. The theater, designed by **Emile Gilbert & Associates** of Quebec, will open in November 1999.

The museum, the largest indoor/outdoor museum in the world, was founded by Henry Ford in 1929 and includes the Wright Brothers' bicycle shop and home and Thomas Edison's Menlo Park laboratory, all transported from their original locations. 1.1 million people visit the museum each year.

A theater director is being sought. See the classified ad on page 19.

Iwerks teams with MTS

Iwerks Entertainment announced in September that it had formed an alliance with Minneapolis-based **Media Technology Source** for LF- and simulator-theater design, construction, and equipment. The companies claim that the association will offer "one-stop shopping" to clients who want integrated multi-format (e.g. 8/70 and conventional 35mm) capabilities. Through MTS, Iwerks will also be able to provide theaters with sound systems, screens, seating, carpeting, and all other related hardware and supplies.

Multi Image shooting Great Ships

San Diego's **Multi Image Productions, Inc.**, has begun production of a 15/70 film on great ships, featuring an aircraft carrier, a supertanker, and the world's largest cruise ship. The film, directed by president **Fred Ashman**, will be Multi Image's first full-length 15/70 feature. Previous 8/70 productions include two films for **American Airlines**.

Location shooting will begin in September 1999, with release set for January 2000 in both 15/70 and 8/70 formats.

Star Trek IMAX on 'far back burner'

In late September, **Rick Berman**, producer and czar of **Paramount Pictures'** Star Trek franchise, told online newsletter Cinescape (*www.cinescape.com*) "The IMAX project, from what I understand, is on a very far back-burner at the moment. It's not a dead project, but it's one that, for a variety of business reasons dealing with Paramount and IMAX, is being held in abeyance."

FILM STOCK

NASDAQ delists Showscan stock

On Sept. 16, **Showscan Entertainment**'s common stock was removed from trading on the NASDAQ National Market System. The action followed a Sept. 10 hearing at which the exchange reviewed Showscan's non-compliance with its listing requirements. *(See The Biz, Sept. '98.)*

Michael Ellis, vice president and chief technology officer, told *MaxImage!* that the company's financial prospects are good, and that it is moving ahead.

Showscan's common stock will be traded in the National Association of Securities Dealers' over-the-counter electronic bulletin board market. The trading symbol will continue to be SHOW.

PERSONNEL

Andrade switches to Imax

As hinted at in this space last month, **Therese Andrade**, **Iwerks Entertainment's** vice president of institutional sales for the past six years, has joined **Imax Corporation**, where she started with the same job title on Oct. 1. Her territory is North and South America.

Before Iwerks, Andrade served for three years as theater director for the **California Museum of Science and Industry**.

Famous Players staffing up

In preparation for the openings of its new IMAX 3D theaters in Ontario and British Columbia (*see Shorts, p. 9*), Canadian exhibition chain **Famous Players** has filled several new positions.

In Toronto, **Barry Patterson** is promotions and public relations manager and **Denyse Vincent** and **Kimberly Black** are Group Sales Managers for the three LF theaters opening in the metropolitan area in the next seven months. **Jeff Canning** is theater manager for the **Famous Players Colossus**, in Toronto suburb Vaughan.

In Vancouver, **James Wu** and **Celia Breslin** are group sales managers, and **Eric Edwards** is theater manager for the Richmond theater.

ISTC '98 in Sydney

*(from **ISTC** on page 1)*

being made to effects, editing, and the audio mix, pushing the premiere date back two weeks.

T-rex will open on Oct. 23 at the **Sony Lincoln Square IMAX** in New York and the **Edwards IMAX Theaters** in Irvine and Ontario, CA.

Encounter in the Third Dimension, directed by **Ben Stassen** and produced by **Charlotte Huggins**, bears more than a passing resemblance to ***Thrill Ride***, its predecessor from the same team. It is a lively, humorous, and visually rich look at the history of 3D, from stereoscopic black-and-white stills in 19th-century to giant-screen color 3D movies of the present. Like *Thrill Ride*, it features extended sequences from ridefilms made for other purposes. Its original material centers around the mythical Institute for 3D Technology, an intricate virtual set that is home to comic actor **Stuart Pankin**'s "mad scientist." Mock-horror queen **Elvira** also appears.

Distribution of *Encounter* in 15/70 will be handled by nWave's new distribution arm, headed by **Mark Katz**, late of **Sony Pictures Classics Large Format** (*see The Biz, Sept. '98*). The premiere date and location have not yet been announced, nor have any bookings. A single-strip anaglyph 3D (red-blue) version will be available to 2D theaters that want to jump on the 3D bandwagon.

Of the seven remaining new films, only **Discovery Channel Pictures'** ***Wildfire: Feel The Heat*** had never been seen before. Distributed by **Primesco Communications**, *Wildfire* will premiere to the public early next year. The other six, ***Africa's Elephant Kingdom, Everest, The Greatest Places, The IMAX Nutcracker, Mark Twain's America,*** and ***Mysteries of Egypt***, have been in theaters for between two and ten months.

Greg MacGillivray took the opportunity of the New Films presentation of ***Everest*** to announce a 10-year, 10-film package that **MacGillivray Freeman Films** has put together, called the Great Adventure Series. The company will release a new film every March, starting with ***Dolphins*** in 2000 and continuing with ***Journey Into Amazing Caves*** in 2001. Other concepts for the series are being topic tested.

The impact of *Everest*'s success was evident in the Films in Progress and Films in Development sessions, which featured quite a few projects, companies, and individuals new to the LF business. Notable among these is Sydney's **Total Big Screen Distribution**, headed by **Philip Gerlach**, which is developing ***Sydney: Story of a City*** and claims to be working on no fewer than eight other LF films. Heading *Sydney* is acclaimed Australian director **Bruce Beresford**, whose theatrical features include *Driving Miss Daisy*.

Imax co-CEOs Richard Gelfond (l.) and Bradley Wechsler spoke at the MAC Awards dinner.

A number of genres and common themes turned up in the new crop:

Sports. Olympic Glory from **MegaSystems, Inc.** will be the first out of the gate in January, hotly pursued in following months by ***Extreme*** (distributed by Imax) and films about golf, basketball, and soccer. LF movies on bobsledding, NASCAR racing, rodeos, and even Australian rules football are in development.

Australia. In addition to *Sydney*, at least seven other films about Australia have been announced. It is not clear whether all of the Australia projects announced at last year's meeting are still active.

Animation. ***Alien Park*** (since renamed ***Adventure Planet***), ***The Boxer, Cyber World, Endangered, The Human Body in 3D, Jasper and Josephine,*** and ***The Old Man and the Sea*** will be wholly or in large part animated.

China. Dentsu Tec's ***Yangtze*** is currently shooting, and Imax and **Destination Cinema** have announced projects about or set in China.

Human Body. The **British Broadcasting Corporation** and Montreal's **SDA Productions** have both announced films about the body (the BBC's in 3D), and there's **SK Films'** ***Journey to the Center of the Brain***, also in 3D.

Although there are still many projects in the classic LF natural history/travelogue mold – including ***The Californias, Kilimanjaro, Migrations, Truk Lagoon, Yosemite*** – some innovative concepts were also floated in Sydney. ***American Road*** is conceived as a pop music tour across the USA that will be available in a 70-minute "entertainment" and a 40-minute "educational" version. Noted music producer **Don Was** is attached to the project. ***Catching Clouds*** is a drama about the encroachment of Western civilization on a native tribe in New Guinea during World War II. And one of the films proposed by Total Big Screen Distribution, ***Dancing in the Streets***, about Sydney's colorful gay-dominated Mardi Gras celebration, raised a few eyebrows at the meeting.

MacGillivray: Too many films, too few $$$

Five Professional Development Sessions and the Vision 2005 panel gave conferees a chance to hear from industry leaders on a variety of topics. The most intriguing of these were comments from **Greg MacGillivray** in the Vision 2005 session (and echoed by MFF colleague **Alec Lorimore** in a different forum) about the economics of making LF films. MacGillivray warned that the tremendous publicity surrounding *Everest* was misleading people about the potential returns from investing in film production.

Saying that it was a good time to own or build a theater, he cautioned that the outlook for producers was not so rosy. "The overall distributor's gross income per film has dropped from a high of between US$7 to $9 million on a big hit film ten years ago, to between $3 million and $6 million on a hit film like *Thrill Ride* or *Super Speedway* today." (Lorimore was more specific about *Everest* in the Financing and Developing New Films session. The producer claimed that despite its having grossed more than US$50 million to date, the film would need to earn another $11 million at the box office before recouping its $8.2 million production costs, despite its higher-than-average lease fees.)

MacGillivray noted that more films are set to open in the next four years than premiered in the last eleven, and that most theaters are now running several films at once, each one for shorter runs. He predicted that "more films chasing a shrinking pot of box office dollars" meant that as many as five out of six new films would lose money, which would in turn lead to shrinking budgets, followed by lowered quality in the finished films. He advised that the solution was for theaters to become more rigorous in their selection process, scientifically testing films for audience appeal and booking only the best.

Also in the Vision 2005 discussion, **Nova**'s **Susanne Simpson** predicted that although technological advances would change the production process, and the Internet would change film marketing, people's basic needs will not change. They will still want entertainment *and* education, and "going Hollywood" isn't the answer for all theaters. Documentary-style films, she said, will continue to have a place in the LF industry.

Ben Shedd expanded on the theme of technological advances, forecasting that by 2005 some ISTC members will be using giant electronic screens. Outgoing ISTC president **Jeffrey Kirsch** didn't go quite that far, but predicted that conventional film theaters will begin converting to electronic displays in the next few years, making LF the "final film exhibition format."

Market Cooperation and Competition

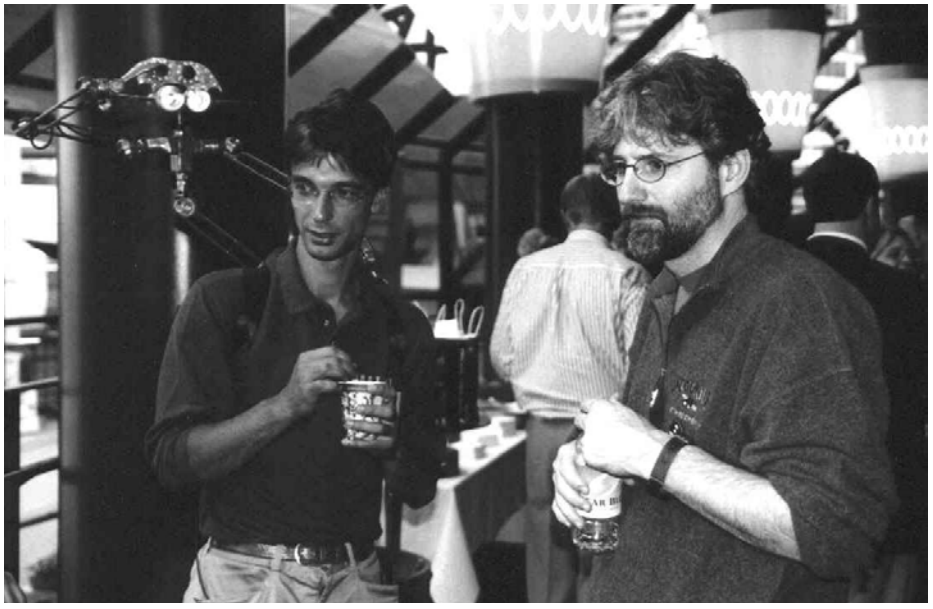
This Professional Development Session featured two case studies. The first was of two theaters in Toronto that came together to lease and market the same LF film. **Wesley Wenhardt**, now at **The Tech** in San Jose, CA, but theater director at the **Ontario Science Center** at the time, spoke about the friendly rivalry that had arisen between OSC and **Ontario Place** after the opening of OSC's OMNIMAX® theater in 1996. In March 1997, the two decided that instead of competing for films and driving lease rates up, they would lease ***Thrill Ride*** jointly. The decision to act cooperatively was driven by several factors, including the scarcity of film product and the costs of leasing and marketing. It took a full year for the two organizations to work out all the details of the launch. *Thrill Ride* opened in March '98 at both theaters.

During the year of planning, they worked out such details as dates, signage, ticket prices, schedules, promotions, target niche audiences, invitations, previews, etc. All advertising materials included the names of both theaters.

Along the way, compromises were made. An example was the decision to hold the media preview screening at Ontario Place and the VIP reception at OSC. In the end, by combining their resources they were able to get good penetration in the marketplace.

The second case study was of two theaters in the same market — **Sony Lincoln Square Theater** in New York and the **Liberty Science Center** across the river in Jersey City – that did not cooperate. Sony's **Mary Jane Dodge** and **Barbara Bantivoglio** of LSC, described their re-

*(See **ISTC** on page 8)*



R to l: nWave Pictures' Kurt Frey, Anthony Huerta, and Tony, star of Encounter in the Third Dimension.

spective efforts in promoting *Everest*.

The Sony theater premiered the film in March, LSC three months later. According to Dodge, the New York opening received extensive local press attention and benefited as well from MacGillivray Freeman's national campaign. In addition to print, radio, and TV campaigns, trailers were run on 400 of Sony-Loews' conventional screens in New York, New Jersey, and Connecticut. The film grossed $1 million in its first six weeks.

Fourteen miles away, Bantivoglio had a hard time getting press attention for a film that had received such significant exposure just a few months earlier. Although they had several good promotional partners, LSC was disappointed with *Everest*'s performance. Bantivoglio believes that opening first gave Sony a tremendous advantage, and recommends that theaters in similar situations cooperate rather than compete, to gain the benefits of pooling marketing resources.

In the Changing Film Technology session, a discussion on the ease with which film images can now be manipulated digitally turned into a lively mini-symposium on the ethics of such alterations. Audience members asked whether filmmakers might now be more tempted to use computers to "lie" and whether that could weaken the documentary authority of LF films generally.

Panelist **Mike Boudry** of the **Computer Film Company** suggested that a director who is so inclined can lie with or without computers, and added that all storytelling involves a certain bending of the facts. As an example he recalled that although *Everest* shows only **Araceli Segarra** and **Jamling Tenzing Norgay** achieving the summit, in fact two filmmakers and five Sherpas were also present, and had to be carefully hidden from the camera's fisheye lens.

ISTC Becomes GSTA

In the Regular Members Meeting, reports from the organization's various committees were presented, new officers were elected, and name of the organization was officially changed to the **Giant Screen Theater Association**. President-elect **Jim Marchbank** of **Science North** tells *MaxImage!* that the name change will officially go into effect at the start of the new year, when he takes office and moves the administrative functions of the organization to Sudbury, ON, Canada.

Michael Boeckman (center) accepts a MAC Award on behalf of the Science Museum of Minnesota from Mary Jane Dodge and Jeremy Hughes.

The other new officers, elected by voice vote, are: **Truett Latimer**, vice president; **Raylene Decatur**, treasurer; and **Barry Rosen**, secretary. The following at-large board members were elected: **Freda Nicholson, Emlyn Koster,** Mary Jane Dodge, **Staffan Forssell.** All terms commence on Jan. 1, 1999, and run for two years.

The All Members Meeting featured a eulogy to the late cinematographer **Noel Archambault** (*see* MaxImage! *Aug. '98*) delivered by Imax's **Andrew Gellis**, followed by a four-minute videotape tribute compiled by **Walter Woloschuk** memorializing Archambault.

After Hours

The evening social activities provided a varied look at the city of Sydney and Australian culture. "A Taste of Australia" offered conferees a literal tastes of the country's bounty of seafood and other delicacies, live Australian country music, a demonstration of sheep shearing, and a close-up look at a koala.

The Olympic Night at the aquatic center that has been built for the 2000 Games featured a moving talk by Thomas Keneally, author of the novel on which *Schindler's List* was based, and scriptwriter of ***Olympic Glory***. Keneally, who grew up just a few miles from the site of the Olympic Village, marveled at how his modest home town was about to become the focus of world attention.

The highlight of the evening events was the MAC Awards Gala, at Sydney's Star City Casino. British film producer **Jeremy Hughes** kept the audience roaring with laughter for 20 minutes with a hilariously barbed look at the LF industry. *MaxImage!*'s favorite line: "In five years there will be 500 IMAX theaters in suburban shopping malls near you, many of them with 3D capability, and the rest turning a profit."

Hughes remained on stage to "assist" emcee Mary Jane Dodge with the presentation of the MAC awards, ruthlessly mocking her name ("Mary Jane Ford," "Mary Jane Ferrari," "Mary Jane Mustang") and hammily inserting himself into all the pictures taken of the winners. Dodge took it all with good grace right to the end, when "Hughes" pulled off his toupee to reveal that he was in fact **Campbell McComas**, an Australian comedian. Host **Gary Blom** explained that McComas had researched the LF industry for nine months in preparation for his satirical speech.

Valentine Kass contributed to this report.

Next month: A report on the Technical Session and other conference news.

SHORTS

(Continued from page 20)

through October 21, with daily dispatches and opportunities for live interaction with the production team and researchers, according to Nova's **Susanne Simpson**. The site can also be reached through the **Imax Corporation**'s Web site, www.imax.com.

Iwerks in tech Oscar® race

Iwerks Entertainment's Linear Loop projection system is a candidate, along with 33 other technical achievements by other companies, for a Scientific and Technical Award from the **Academy of Motion Picture Arts and Sciences**. The Linear Loop was originally developed by **Don Stults** and **Ron Schmidt** of **Pioneer Technology Corp.** before being acquired by Iwerks last year. The system is now in 55 theaters in a variety of formats, and has been used as a process projector on several recent Hollywood films, including *Titanic* and *Godzilla.*

Some of the nominated systems will be demonstrated at the Academy's headquarters in Los Angeles on Oct. 27. The Scientific and Technical Awards Committee, chaired by **Edmund DiGiulio**, will meet on Dec. 9 to make its recommendations to the Academy's board of governors. Winners will be announced in early January and the awards will be presented on Feb. 27, 1999, in a ceremony at the Regent Beverly Wilshire Hotel in Los Angeles.

Famous Players: 7 IMAX 3Ds

Canadian exhibition chain **Famous Players**, a subsidiary of Viacom, has announced the locations of seven of the ten IMAX theaters it will open in Canada in the next four years. All will be 3D, most of them using Imax's new SR system. (*See also The Biz, p. 5.*)

The first two will open on December 18 in Toronto, ON, and Richmond, BC. The former, the first 3D theater in Ontario, will be situated in the 18-screen Colossus complex in suburban Vaughan. The latter will be in the SilverCity Riverport center, which will also have 18 houses when the current expansion is complete. Both IMAX houses will be equipped with SR projectors and seat about 260.

In May 1999, four additional theaters will open in Montreal, QC (in the former Simpson's store, 455 seats), Toronto, ON (Festival Hall, 400 seats), Toronto suburb Mississauga, ON, Imax Corporation's home town (Coliseum, 270 seats), Edmonton, AB (SilverCity, 270 seats). The first two are GT (standard size) projectors, the latter two SR.

In July the Langley, BC, Colossus will open its 252-seat IMAX SR theater.

Blom faces AUD$820K penalty

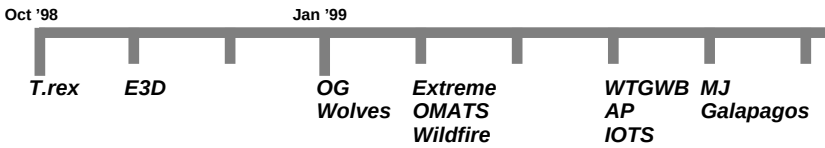
An Australian federal court ruled against Sydney's **Cinema Plus Pty. Ltd.** and chairman **Gary Blom** in a decision that was handed down as the **International Space Theater Consortium** conference they were hosting began. The court ruled that **Ken Brimaud**, a former Cinema Plus director, is due nearly AUD$819,000 (US$478,700) for being improperly removed from his position in May 1996, according to a report in the *Australian Financial Review*.

At issue in the Sept. 9 ruling was the value of the company's stock that would be used to determine the penalty, which was set in an agreement between Cinema Plus and Brimaud's at 1% of the company's initial stock offering. The court used the stock's value on the day of the hearing rather than its value at the time Brimaud claims his contract was breached.

Blom's attorney told the *Australian Financial Review* that he would appeal the decision.

New Theaters

Short Name	Theater	Country	Mfr	Fmt	Type	Open
Nyack	IMAX Theatre at Palisade Ctr	USA	IMAX	1570	3D	9/15/98
Bangkok	Cinema Plus IMAX Theatre	Thailand	IMAX	1570	3D	10/98
Rio	Cine IMAX	Brazil	IMAX	1570		10/98
Columbus Mar	Marcus IMAX Theater	USA	IMAX	1570	3D	10/2/98
Berlin Pots	IMAX Berlin Potsdamer Platz	Germany	IMAX	1570	3D	10/2/98
Mobile	Exploreum	USA	IMAX	1570		10/10/98
San Jose	Tech Museum of Innovation	USA	IMAX	1570		10/31/98
Johannesburg	Johannesburg IMAX Theater	S. Africa	IMAX	1570		11/98
Vaughan	Famous Players Colossus	Canada	IMAX	1570	3D	11/98
Bournemouth	Sheridan IMAX Theatre	England	IMAX	1570	3D	11/98
Cathedral City	Cathedral City IMAX Theater	USA	IMAX	1570		11/98
Shreveport	Sci-port Discovery Center	USA	IMAX	1570		11/15/98
Lincolnshire	Regal IMAX Theater	USA	IMAX	1570	3D/SR	12/98
Toronto FH	Famous Players Festival Hall	Canada	IMAX	1570	3D	12/98
New Rochelle	New Rochelle IMAX Theater	USA	IMAX	1570	3D/SR	12/98
Brisbane	Cinema Plus IMAX Theatre	Australia	IMAX	1570	3D	12/10/98
Richmond BC	Famous Players SilverCity	Canada	IMAX	1570		12/18/98
Memphis Muv	Muvico IMAX Theater	USA	IMAX	1570		12/98
Kofu	Yamanashi Youth Science Ctr	Japan	GOTO	1070		12/98
Lisbon	Lisbon Espinho	Portugal	Iwerks	870		12/98
Antwerp	Gaumont IMAX Theater	Belgium	IMAX	1570		12/98
Dublin CA	Regal IMAX Theater Dublin	USA	IMAX	1570		1/99
Wash NMNH	Nat'l Mus of Natural History	USA	IMAX	1570	3D	1/99
Miami	Miami IMAX Theater	USA	IMAX	1570		1/18/99
Los Angeles HH	Edwards Howard Hughes Ctr	USA	IMAX	1570	3D	3/99
Valencia CA	Edwards IMAX Theater	USA	IMAX	1570	3D/SR	3/99
Yountville	Magnum Cinema	USA	Mega	870		3/99
London BFI	British Film Institute	England	IMAX	1570	3D	3/99
San Francisco	Sony IMAX Theater	USA	IMAX	1570	3D	3/99
Tulsa	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	3/15/99
Frankfurt	Bofiscope IMAX Theater	Germany	IMAX	1570	3D	4/99
Vinhedo	Adventure Park	Brazil	Iwerks	8/70	3D	4/99
Auckland	Cinema Plus IMAX Theatre	N.Z.	IMAX	1570	3D	4/99
Mississauga	Famous Players Coliseum	Canada	IMAX	1570		5/99
Edmonton FP	Famous Players SilverCity	Canada	IMAX	1570	3D	5/99
Oklahoma City	Omniplex	USA	Iwerks	1570		5/99
Montreal FP	Famous Players IMAX	Canada	IMAX	1570	3D	5/99
Edinburgh	Virgin Cinemax	Scotland	Iwerks	870	3D	5/99
Kuwait City	Scientific Center	Kuwait				6/99
Sioux Falls	Science Discovery Center	USA	Iwerks	870		6/99
Langley	Famous Players Colossus	Canada	IMAX	1570		7/99
Columbus COSI	Ctr of Science and Industry	USA	Iwerks	870	3D	9/99
Montreal Sho	Showmax Theatre Montreal	Canada	Iwerks	1570		9/99
Providence	Providence IMAX Theatre	USA	IMAX	1570		9/99
San Juan	San Juan IMAX Theater	USA	IMAX	1570		10/99
Dearborn	Henry Ford Museum	USA	IMAX	1570	3D	11/99
Kansas City Mus	Kansas City Museum	USA	Iwerks	1570	3D	11/99
Oakland	Science Theater	USA	Mega	870		11/99
Boston NEA	New England Aquarium	USA	IMAX	1570	3D	12/99
Berlin Sony	Sony IMAX Theater Berlin	Germany	IMAX	1570	3D/HD	12/99



Underlined titles are 3D

T.rex: Back to the Cretaceous

Imax Corporation; distributor: Imax; director: Brett Leonard; producers: Antoine Compin, Charis Horton; executive producer: Andrew Gellis; starring Liz Stauber, Peter Horton, Kari Coleman. 3D. Release: October 23, 1998.

– Film is complete.
– World premiere: Sony New York, October 23, 1998.

Encounter in the 3rd Dimension

nWave Pictures, Iwerks Entertainment; distributor: nWave (1570), Iwerks (870, attraction, ridefilm); director: Ben Stassen; producer: Charlotte Huggins; screenwriter: Kurt Frey. 3D. Release: November 1998.

– Film is complete. Premiere date and location to be announced.

Wildfire: Feel the Heat

Discovery Channel Pictures; distributor: Primesco; director: Mike Slee; producers: Richard Sattin, Phil Streather; executive producer: Mick Kaczorowski; cinematographer: Rodney Taylor; line producer: Alex Ferguson. Release: early 1999.

– Film is complete. Premiere date and location to be announced.

Olympic Glory

MegaSystems, Inc.; distributor: MegaSystems; director: Kieth Merrill; producers: Scott Swofford, Frank Marshall, Kathleen Kennedy; executive producers: Marshall and Kennedy; cinematographers: Reed Smoot, Todd Christensen, Jack Tankard. Release: January 21, 1998.

– Principal photography is complete.
– September: Editing in Los Angeles.

Wolves

National Wildlife Federation/Wolfco Productions; distributor: Primesco; director, cinematographer: David Douglas; associate producer: Di Roberts; producers: Goulam Amarsy, Pietro Serapiglia; executive producer: Christopher Palmer. Release: January 1999.

– September: shooting aerials and pickups in Idaho and Montana. Principal shooting wraps.
– October: studio shooting of archive materials.

Extreme

Extreme Productions; distributor: Imax; director: Jon Long; cinematographer: Bill Reeve; key grip: Chris Wiseman; producers: Long and Neils de Jong Franken; executive producers: de Jong Franken and Peter Beyak. Release: February 1999.

– Principal photography is complete.
– October: Post continues in Alberta.

The Old Man and the Sea

Productions Pascal Blais/Panorama Film Studio of Yaroslav/ Imagica Corp./Dentsu Tec/ NHK Enterprises 21; distributor: tba; director (animation): Alexander Petrov; director (live action): Eric Canuel; producer: Michel Sery; executive producer: Bernard Lajoie. Release: early 1999.

– Animation began in Montreal in early 1997 and, at about one minute per month, will be completed by late 1998.
– September: Studio shooting outside Montreal; editing live action footage began in Montreal.

What the Game Will Be (aka *Golf*)

JQH Film Entertainment; distributor: JQH; director, writer: Bruce Neibaur; producer: Jim Rutherford; executive producer: Ruffin Beckwith; cinematographer: Reed Smoot. Release: spring 1999.

– September: shooting unique golf courses in California, Arizona, Alberta.

Adventure Planet (aka *Alien Park*)

nWave Pictures; distributor: nWave Pictures; director, executive producer: Ben Stassen; producer: Charlotte Huggins; lead animator: Jos Classen. 3D. Release: Spring 1999.

– Eight minutes of animation is complete.
– October – December: Animation continues at Trix in Brussels.

Island of the Sharks (wt)

Nova/WGBH, Howard Hall Productions; distributor: Imax; director, cinematographer: Howard Hall; producer: Michelle Hall; executive producer: Susanne Simpson. Release: April 1999.

– October: another month-long trip to Cocos Island in the Pacific Ocean, 300 miles (480 km) south of Costa Rica.
– World premiere: April 21, 1999, Liberty Science Center, Jersey City, NJ.

Galapagos: The Enchanted Voyage

Mandalay Media Arts; distributor: Imax; directors: Al Giddings, Dave Clark; producers: Giddings and Clark; executive producers: Andrew Gellis, Lawrence O'Reilly; executive producers for Mandalay: Peter Guber, Barry Clark; script: Barry Clark; editor: James Lahti. 3D. Release: late spring 1999.

– Principal photography is complete.
– Editing has begun in Toronto.
– January – February: pickups in Galapagos and Florida.

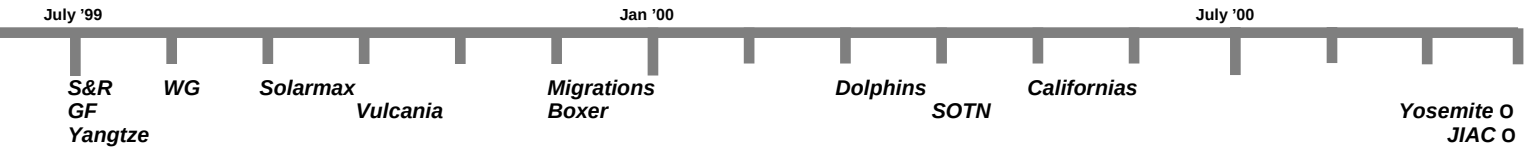
Michael Jordan: To The Max (aka *Maximum Coverage*)

Giant Screen Sports, James D. Stern Productions, NBA Entertainment; directors: Jim Stern, Don Kempf; producers Don Kempf, Steve Kempf, Jim Stern; cinematographer: James Neihouse. Release: late spring 1999.

– April – June: filmed Chicago Bulls games and NBA playoffs.
– October, November: filming exteriors in Chicago.

Gold Fever

Science North/Gold Fever Films, Inc.; distributor: SK Films; director: David Lickley; cine-



matographer: Rene Ohashi; narration writer: Stephen Low; producer: Lickley, Doug Macfarlane; executive producer: James Marchbank. Release: Summer 1999.
– 80% of principal photography complete.
– Rough cut is done.
– September – October: aerials in northern Ontario, Canada and on California coast; shooting gold artifacts in museums in New York and Toronto; filming at the Royal Canadian Mint in Ottawa.

Siegfried and Roy (wt)

L-Squared Entertainment; distributor: Imax; director: Brett Leonard; producers: Leonard, Michael Lewis, Lou Gonda; executive producers: Bernie Yuman, Jon Ein, Robert Greenhut; script: Leonard, Lyn Vaus. 3D. Release: July 1999.
– November: Shooting on a stage in L.A.
– December: Shooting on the Mirage's stage in Las Vegas.

Yangtze: The Great River of China

Dentsu Tec Inc./China Research Institute of Film Science and Technology; distributor: tba; director: Atsushi Kawamata; executive producers: Kenji Yamashita (Japan), Li Shu Pin (China); producer: Keiko Machida; writer: Yasushi Sagkaguchi; cinematographer: Takashi Yoshimura. Release: summer 1999.
– October: filming the river and people of Lijiang, Chongging, Yi Bin, San Xia, Shanghai.
– Shooting will wrap in October.

The World's Game

Giant Screen Sports, Shue Media, in association with ISL; director: Jonathan Hock; cinematographer: James Neihouse producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: late summer 1999.
– June – July, 1998: filmed World Cup games in France.
– January – May, 1999: filming in Brazil, USA, Japan, Europe, Africa.

Solarmax

Heliograph Productions; distributor: tba; director: John Weiley. Release: September 1999.
– Future locations: New Mexico, Hawaii, Arizona, Japan, Ireland, France, Germany, Sicily, Denmark, Norway, Australia, Uzbekistan, and near the North Pole.

Vulcania

Rigaud Productions; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willemin; producer: Dominique Rigaud. Release: fall 1999.
– September: Indonesia, France.

Migrations

Houston Museum of Natural Science/Graphic Films Corp.; distributor: HMNS; director:

Wildfire *from Discovery Channel Pictures.*

George Casey; producer: Paul Novros. Release: late 1999.
– November: Red crabs and bird colonies at Christmas Island.
– February – March: Filming gray whales off Vancouver Island, Canada.

The Boxer

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: late 1999.
– Computer animation is continuing at TFX Animation in Montreal.

Dolphins (wt)

MacGillivray Freeman Films, National Wildlife Federation; distributor: MFF; director: Greg MacGillivray; producer: Alec Lorimore; executive producer: Chris Palmer; editor: Steve Judson; script: Tim Cahill. Release: March 2000.
– November: Shooting off the coast of Southern California.
– December – January: Argentina.

Symbol of the North (wt)

SDA Productions; distributor: SDA; directors: Martin Dignard, Bill Reeve; executive producer: Andre Picard. Release: spring 2000.
– October, February: Shooting in Northern Quebec and Labrador.

The Californias (wt)

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; executive producer: Michael W. Hager; co-executive producer: Don Steele. Release: May 2000.
– May – June 1998: Filmed whales in Sea of Cortez.
– November: Filming in Mexico: La Paz, Baja California, Sea of Cortez.

Yosemite

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: late 2000.
– 20% of principal photography has been shot over the last 18 months.

Journey Into Amazing Caves (wt)

MacGillivray Freeman Films; distributor: MFF; director: Steve Judson; producers: Greg MacGillivray, Alec Lorimore; editor: Steve Judson; script: Jack Stephens. Release: March 2001.
– September – October: Greenland.

Also reported to be in production:

CyberWorld

Imax Corporation

Jasper & Josephine

Sirius Films

Bookings: October 1998 by film

551 bookings of 73 films in 196 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 17.

Key to Status:
A - most frequent or only show.
B - any other regularly scheduled film.
E - evenings or weekends only.
F - festivals or run of less than one month.
S - irregularly for schools, not on public schedule

Film	Theater	Open	Close	Status
AEK	Adelaide	6/10/98	5/31/99	
	Apple Valley	6/12/98	2/99	A
	Calgary EC	9/17/98	12/16/98	
	Cape Town	7/13/98	11/14/98	A
	Denver	10/9/98	2/11/99	A
	Fort Lauderdale	10/9/98	10/9/99	
	Hague	10/15/98	4/11/99	
	Houston MNS	10/10/98	1/31/99	
	Irvine	5/8/98	11/1/98	
	Las Vegas CP	10/19/98	4/19/99	
	Los Angeles CSC	5/1/98	10/15/98	A
	Melbourne	6/26/98	5/31/99	
	Montreal VP	10/23/98	4/11/99	
	Myrtle Beach	6/1/98	12/31/98	
	New York AMNH	9/26/98	6/4/99	
	Omaha	7/1/98	6/30/99	
	Perth	7/4/98		A
	Sydney	6/4/98	5/31/99	
	Tempe	10/8/98	2/18/99	
	Vancouver CN	5/1/98	11/26/98	A
	Winnipeg	7/1/98	12/31/98	
Africa	Baltimore			S
	Beijing	8/25/97	8/25/99	A
	Berlin Pots	10/2/98	12/31/98	B
	Boston			S
	Cape Town	7/13/98		S
	Edmonton SSC	7/98	12/98	S
	Fort Lauderdale	9/8/98	10/8/98	F
	Hampton	7/15/98		S
	Itabashi	6/1/98	11/30/98	
	Kurashiki	5/1/98	10/25/98	A
	New Orleans	9/1/98	1/31/99	A
	Perth	2/98		B
	Reno FP	1/1/98		S
	Sudbury			S
	Syracuse	9/12/98	1/31/99	
	Taipei MCRC	7/1/98	6/1/99	A
	Tampa MOSI	12/19/97		S
	Tianjin	1/1/98	12/31/98	
	Tokyo IMAX	4/18/98		B
	Vancouver CN	5/1/98	12/31/98	B
	Winnipeg	8/20/97	12/31/98	
	Xalapa	7/1/98		A
Alamo	San Antonio	1/88	12/99	A
Alaska	Chiba City	4/1/98	3/31/99	A
	Hampton	7/15/98	1/15/99	A
	Jersey City	10/15/98	4/22/99	B
	Kansas City Zoo	7/3/98	10/15/98	B
	Katoomba	12/19/97	12/18/98	B
	Nagoya OT	4/1/98	3/31/99	A
	Orlando OSC	8/1/98	11/20/98	A
	Perth	1/98		B
	Poitiers Imax	2/98	12/98	A
	Quebec	10/27/98	2/22/99	
	San Diego RHF	3/6/98		S
	Singapore SC	9/1/98	3/1/99	A
	Taipei MCRC	7/1/98	12/31/98	B
	Tijuana	7/25/98	1/9/99	
	Toronto OSC	3/6/98		S
	Vancouver CN	4/10/98	12/31/98	B
	Vantaa	9/1/98	8/31/99	A
	Winnipeg	12/1/97		S
	Yellowstone	7/1/98	10/15/98	B
Amazon	Apple Valley	9/1/98	2/99	B
	Boston	9/25/98	1/99	A
	Brussels	5/13/98	11/12/98	
	Edmonton SSC	10/9/98	2/8/99	
	Houston MNS	7/10/98	1/31/99	A
	Melbourne	2/98	12/98	
	New York AMNH	5/9/98		A
	Paris Def	9/11/98	1/11/99	
	Stockholm	3/6/98	11/19/98	B
	Taipei AM	1/25/98	1/31/99	B
	Vienna	7/3/98	10/1/98	B
Antarc	Berlin Pots	10/2/98		A
	Brussels	9/1/98	5/30/99	
	Coomera	12/97	12/98	
	Detroit	1/1/98	12/31/98	
	Fort Lauderdale	9/8/98	10/8/98	F
	Hibbing	6/1/98	12/31/98	
	Perth	2/92		S
	Reno NBS	6/19/98	1/99	S
ATSOT	Barcelona	5/97	11/98	
	Bochum	12/97	12/98	
	Brossard	3/98	10/98	
	Fort Lauderdale	7/3/98	10/98	B
	Halifax	9/8/98		
	London Troc	12/12/97		A
	Madrid	10/27/98		
	Munich	3/11/98		B
	New York Sony			B
	Oslo	9/28/98		
	Sinsheim	9/12/97		B
Beavers	Baltimore			S
	Barcelona	12/1/97	12/98	
	Berlin Pots	10/2/98		B
	Memphis Pink	10/17/98	1/30/99	A
	Munich			S
	Yunelin Hsien 1	1/1/98	2/28/99	
BP	Barcelona	2/22/95	12/31/98	
	Berlin Pots	10/2/98	10/1/99	A
	Dublin IRL	10/2/98	3/31/00	
	Honolulu DCI	1/1/97	12/31/98	
	Houston SCH	7/30/94	5/31/00	
	Lucerne	7/97	12/31/99	B
	Munich	11/6/97		B
	Speyer Imax	5/18/95		S
	Sydney	1/7/98	1/28/99	B
Closed	Bradford	8/29/97	12/98	
	Richmond VA	10/98	3/99	
CV	Calgary EC	3/21/97	12/31/98	
	Dayton	9/1/97	1/31/99	S
	Hague	6/10/97	12/31/98	A
	Hampton	1/15/98		S
	Hong Kong	2/10/98	9/16/99	B
	Huntsville	10/97		B
	Leon	2/14/98	2/12/99	
	Little Rock	4/15/98	2/28/99	B
	London ONT	4/98	12/31/99	S
	Lucerne	11/1/97	2/28/99	B
	Santa Clara	8/98	11/15/98	A
	Speyer Dome	7/2/98		A
	Taipei AM	2/4/97	2/4/99	
	Toronto OSC	11/1/97	11/1/99	
	Vancouver SW	11/18/96	11/7/98	B
DIA	Duluth	6/6/98	6/30/99	
	Hampton	4/5/92	5/31/99	
	Honolulu DCI	3/15/92	12/31/98	
	Houston SCH	1/18/93	5/31/00	B
	Hutchinson			S
	KSC 1	7/21/85		A
	Lucerne	7/1/98	6/30/99	
	Quebec	9/24/98	12/13/98	
	Sudbury	6/18/94	9/30/99	
	Syracuse	1/26/97	9/1/99	
	Taipei AM	2/4/97	2/4/99	
	Valencia Spn	4/17/98	4/16/00	
DIS	Calgary EC	1/1/98	12/31/98	
	Dayton	12/15/97	1/4/99	
	Houston SCH	7/30/94	5/31/00	
	Hutchinson	10/15/94	12/31/99	S
	Memphis Pink	5/30/98	10/16/98	B
	Perth	2/95		S
	Speyer Dome	8/1/97		S
	Tampa MOSI	10/1/98	10/31/98	B
	Vancouver CN	10/7/97	12/31/98	
EMSH	Castle Rock	5/1/98	10/31/98	A
	Seattle Omni			A
EOTS	Virginia Beach	4/1/98	4/30/01	
Everest	Adelaide	5/8/98	12/31/00	
	Atlanta FMNH	4/98	12/31/98	A
	Baltimore	5/22/98	10/1/98	A
	Barcelona	3/12/98	3/10/99	A
	Berlin Pots	10/2/98	4/1/99	
	Birmingham	7/11/98	11/30/98	
	Boston	9/25/98	1/99	B
	Branson	5/98	4/99	B
	Cape Town	7/13/98		B
	Charlotte	3/7/98	10/2/98	A
	Charlotte	10/3/98	11/25/98	B
	Chicago MSI	5/6/98	10/98	A
	Chicago MSI	10/98	2/99	B
	Cincinnati	6/13/98	11/6/98	A
	Cleveland	3/27/98		A
	Columbus Mar	9/2/98	1/31/99	
	Copenhagen	4/2/98	2/99	
	Denver	3/13/98	10/8/98	A
	Denver	10/9/98	11/19/98	B
	Detroit	5/15/98	8/31/99	
	Dublin IRL	6/6/98	10/22/98	A
	Duluth	6/26/98	12/3/98	A
	Fort Lauderdale	7/3/98		B
	Fort Worth	3/27/98	11/12/98	A
	Gatlinburg	7/15/98	6/14/99	
	Hague	4/23/98	4/22/99	
	Houston MNS	5/30/98		B
	Hull	10/10/98	3/15/99	
	Hutchinson	10/1/98	3/11/01	B
	Jersey City	6/1/98	10/14/98	A
	Little Rock	5/16/98	12/31/98	
	Los Angeles CSC	10/16/98		A
	Louisville	10/7/98		B
	Louisville	6/6/98	10/6/98	A

Film	Theater	Open	Close	Status
	Lucerne	3/20/98		A
	Madrid	3/11/98	3/10/99	
	Melbourne	5/98	12/11/00	
	Milwaukee	3/7/98	12/11/98	A
	Mobile	10/12/98	2/15/99	
	Monterrey	10/1/98	5/1/99	
	Montreal VP	4/3/98	10/31/98	A
	Myrtle Beach	7/1/98	7/31/99	
	New Orleans	5/21/98		
	Norwalk	6/19/98	11/25/98	A
	Nyack	9/98	12/31/98	
	Orlando OSC	8/1/98	11/30/98	B
	Oslo	4/22/98	4/30/99	
	Paris Def	3/11/98	12/31/98	A
	Pittsburgh	5/15/98	12/10/98	A
	Portland	5/29/98	1/2/99	
	Providence	9/98	3/99	
	Puebla	6/98	10/15/98	
	Quebec	6/23/98	10/26/98	A
	Regina	6/15/98		
	Reno FP	6/19/98	1/4/99	A
	Reno NBS	6/19/98	12/98	A
	Rotterdam	4/23/98		A
	Saint Augustine	4/15/98	1/1/99	
	Saint Louis SC	9/98	1/7/99	
	Saint Paul	6/20/98	12/31/98	
	San Diego RHF	7/3/98	11/5/98	B
	San Jose	10/11/98		
	Seattle PSC	10/22/98	3/15/99	
	Sedona	7/98	12/98	B
	Speyer Imax	4/3/98	12/10/99	A
	Stockholm	4/22/98	11/19/98	A
	Sydney	3/15/98	12/31/00	
	Syracuse	4/30/98	11/1/98	A
	Taichung	7/1/98		
	Tampa MOSI	5/22/98	11/19/98	A
	Toronto OSC	10/23/98	6/30/99	A
	Vancouver SW	3/13/98	11/5/98	A
	Vienna	7/3/98	10/1/98	B
	Virginia Beach	10/1/98	2/1/99	
	Wash NASM	3/5/98	12/31/98	E
	Yellowstone	7/15/98	9/30/99	
	Zion	7/1/98	6/30/99	
FEOC	Charlotte	3/7/98	10/2/98	B
FITS	Poitiers MC	2/97	11/98	A
Flyers	Warner Robins	7/92		A
FMHG	Virginia Beach	6/16/97	6/15/00	
FOK	London ONT	6/1/97		S
	Lubbock	10/1/98	11/20/98	
	Speyer Dome	8/1/97		E
	Winnipeg	3/10/93	12/31/98	
FP	Rio	10/31/98	10/31/99	
GAW	Saint Louis Arch	3/3/97	3/31/99	A
GBR	Osaka ST	5/29/98	11/23/98	A
GC	Alamogordo	10/1/98	12/31/98	B
	Cape Town	7/13/98		S
	Corsicana	8/1/98	2/1/99	
	Dusseldorf	7/98	12/99	
	Gatlinburg	7/1/98	6/30/99	
	Katoomba	7/9/98	1/9/99	
	Madrid	10/16/97	10/15/98	
	Omaha	7/3/98	11/25/98	
	Ontario Mills	7/3/98	11/25/98	A
	Oslo	5/98	8/1/99	
	Rio	10/31/98	10/31/99	
	Singapore DC	5/1/98	12/1/98	
	Speyer Imax	5/19/95		B
	Stockholm	4/4/98	11/19/98	B
	Tampa MOSI	9/3/98	11/30/98	B
	Victoria	6/24/98	2/99	
GP	Atlanta FMNH	10/1/98	12/31/98	B
	Denver	10/9/98	2/11/99	A
	Munich	6/98	12/98	B
	Philadelphia	9/11/98	3/11/99	A
	Singapore SC	6/3/98	11/30/98	B
	Vancouver SW	10/2/98	3/14/99	A
	Vienna	7/3/98	10/1/98	A
HCBTD	San Simeon			A
HD	Montreal VP	10/23/98		
	Sinsheim	5/15/98		A
	Tokyo IMAX	7/18/98	12/11/98	
Heart	Dollywood	4/10/94		A
HH	Honolulu DCI	12/2/91		A
	Taichung	10/17/97		
IA	Regina	10/10/98		B
Imagine	Munich	11/27/97	12/31/98	B
	Tempe	10/1/98	3/31/99	
	Virginia Beach	4/1/98	4/30/01	
ITD	Adelaide	5/8/98	2/28/99	
	Apple Valley	3/29/97	3/29/02	A
	Barcelona	2/22/96		
	Chattanooga	4/1/97	5/3/01	B
	Chicago NP	8/15/97	10/31/98	A
	Fort Lauderdale	6/4/97	11/30/99	B
	Galveston	7/4/98	11/26/98	B
	Honolulu DCI	7/1/97	12/31/98	
	Irvine	1/1/98	12/31/98	S
	Kaohsiung	5/9/98	11/8/99	
	Las Vegas Lux	6/27/97	12/31/98	B
	London ONT	8/1/98		B
	Los Angeles CSC	5/1/98	10/15/98	B
	Myrtle Beach	6/1/98	10/1/98	
	New Orleans	3/1/96		
	New York Sony			S
	Nyack	9/25/98	1/20/00	
	Omaha	3/29/98	3/31/99	
	Ontario Edw	11/26/97	12/30/99	B
	Orlando Muv	7/3/98	11/30/00	
	Poitiers Solido	2/98	11/98	A
	Seattle PSC	10/20/98	10/19/99	
	Tempe	3/5/98	9/4/99	
	Tokyo IMAX	5/1/98	10/2/98	B
	Vancouver CN	3/1/97	12/31/99	B
	Virginia Beach	6/15/96	4/30/01	
L5	Brossard	1/13/98	10/8/98	B
	Fort Lauderdale	12/14/97	10/31/98	S
	Galveston	7/4/98	11/26/98	
	Indianapolis WR	8/7/97	8/15/01	
	Kaohsiung	11/9/97	5/8/99	
	KSC 2	10/12/96		A
	London Troc	6/20/98	10/31/99	
	New York Sony	10/1/97	12/31/98	B
	Ontario Edw	7/1/98	12/31/98	
	Sinsheim	10/26/96		B
	Sydney	8/6/98	2/28/99	B
	Tokyo IMAX	4/18/98		A
	Yokohama	4/1/98	3/31/99	A
LB	Chattanooga	5/3/96	5/3/01	
	Munich	11/27/97	12/31/98	B
	Sinsheim	6/98		S
	Taejon Sci	7/1/97	6/30/99	
	Tempe	10/1/98	3/31/99	
	Vancouver CN	4/10/98	12/31/98	B
LS	Baltimore	10/2/98	2/4/99	A
	Berlin Pots	10/2/98		B
	Charlotte	10/3/98	11/25/98	A
	Dublin IRL	6/6/98	10/22/99	B
	Dusseldorf	7/16/98	1/15/99	
	Hastings	9/22/98	3/22/99	B
	Hutchinson			S
	Katoomba	6/6/98	2/19/99	
	Laie	5/1/95		A
	Las Vegas CP	5/21/98	11/20/98	
	Madrid	4/1/98	3/1/99	
	Norfolk	6/1/94		A
	Perth	6/95		S
	Portland	4/1/97	10/1/98	
	Rochester MSC	9/1/98	1/1/99	
	Speyer Dome	11/19/97		B
	Stockholm	4/24/98	11/19/98	B
	Sydney	7/22/98	1/22/99	
	Xalapa	7/1/98	10/30/98	B
MG	London ONT	9/16/97		S
MOE	Chicago MSI	10/98	1/99	A
	Dallas SP	9/25/98		
	Honolulu DCI	10/98	4/99	
	Hull	6/2/98	12/2/98	A
	Jersey City	10/15/98	4/22/99	A
	Mexico City	7/6/98	3/5/99	A
	Munich	9/15/98	3/15/99	
	Tijuana	10/10/98	4/10/99	
	Vienna	10/9/98		
MOF	Brussels	10/21/98	4/20/99	
	Hastings	6/9/98	12/7/98	B
	Indianapolis CMI	9/11/98	1/15/99	
	Jersey City	6/1/98	10/14/98	B
	Louisville	5/7/98	10/6/98	B
	Lucerne	5/11/98	7/31/99	B
	Montreal VP	4/3/98	10/18/98	B
	Pensacola	11/8/96		A
	Pittsburgh	5/15/98	12/10/98	E
	Portland	6/1/98	11/20/98	B
	Regina	3/28/98	10/1/98	B
	Speyer Dome	12/5/97		A
	Tempe	8/6/98	1/5/99	
	Victoria	10/1/98	8/30/99	
	Winnipeg	5/30/98	10/31/98	
MOTM	Bochum	12/1/97	12/31/98	
	Houston MNS	7/10/98		B
	San Antonio	9/17/98	1/17/99	
MTA	Chicago NP	7/1/98	12/98	
	Irvine	7/98	12/98	
	New York Sony	7/98	7/99	
	Ontario Mills	7/3/98	11/12/98	A
	Osaka SM	7/98	2/99	
MTM	Branson	3/1/98	4/30/00	B
	Calgary EC	9/5/98	1/5/99	
	Copenhagen	10/23/97	10/23/98	
	Dallas SP	5/22/98	9/24/99	B
	Edmonton SSC	1/9/98	12/31/98	
	Hampton	9/10/98	6/30/99	S
	Houston SCH	6/28/97	12/98	
	Huntsville	6/3/98	5/1/00	
	Hutchinson	11/14/97	12/31/98	B
	Ichikawa	8/1/98	11/30/98	
	Indianapolis WR	8/7/97	2/27/01	
	Kitakyushu	4/1/98	3/31/00	
	KSC 1	5/21/97		A
	Lucerne	7/1/98	6/30/00	
	Poitiers Omni	2/1/98	2/28/99	
	Tokyo IMAX	6/13/98		B
	Wash NASM	5/21/97		B
Niagara	Alamogordo	10/1/98	12/31/98	A
	Niagara	1/87		A
	Rio	10/31/98	10/31/99	
OTW	Seoul	9/5/98	4/2/99	A
Ozarks	Branson	1/1/93	12/31/99	A
PO	Laie	1/96		A
ROF	Baltimore			S
	Honolulu DCI	1/18/94		B
	Kansas City Zoo	1/17/98	7/3/99	B
	Perth	10/91		S
	Speyer Dome	8/1/97		B
	Tampa MOSI	3/27/98		S
RSATM	Adelaide	10/1/98	2/28/99	E
	Bochum	6/15/98	6/14/00	
	Brossard	9/1/98	10/8/98	E
	Dublin IRL	10/30/98	10/29/99	E
	Lucerne	7/1/98		E
	Montpelier	6/21/98	6/20/99	
	Oslo	7/4/98	7/3/00	
	Sydney	5/15/97	2/28/99	E

Film	Theater	Open	Close	Status
RTW	Lucerne	10/2/98	10/18/98	F
	Sasebo	9/1/98	10/31/98	
SC	Baltimore			S
	Boston			S
SE	Baltimore	3/1/97		S
	Detroit	9/2/97	6/30/99	B
	Fort Lauderdale	4/17/98	10/31/98	B
	Memphis Pink	5/30/98	10/16/98	A
	Memphis Pink	10/17/98	1/29/99	B
	Nagashima	9/1/98	8/31/99	
	Spokane	6/12/98	5/30/99	
	Sudbury	1/30/98	6/30/99	B
	Tampa MOSI	9/3/98	11/30/98	B
	Toronto OSC	5/31/97	3/31/02	B
	Vancouver SW	10/2/98	1/3/99	B
	Yellowstone	10/15/98	3/30/99	
Seasons	Philadelphia	9/11/98	11/12/99	B
Sedona	Sedona	3/28/98	10/31/98	A
SI	Brossard	9/1/98	10/31/98	
	London ONT	12/97		S
	Mexico City	5/1/98	12/31/98	A
	Taejon Earth	7/1/97	6/30/99	A
SOLOE	Barcelona	3/26/98	3/5/99	B
	Calgary EC	3/16/95	12/31/98	
	Houston MNS	7/1/98	6/30/00	
	London ONT	12/1/96		S
	Vila Franca	11/20/97	11/20/98	
Speed	Valencia Spn	4/21/98	6/30/00	
Ssky	Lucerne	10/2/98	10/18/98	F
SSpdwy	Albuquerque	9/1/98	3/1/99	A
	Baltimore	9/25/98	11/98	E
	Baltimore	5/22/98		S
	Denver	5/22/98	10/8/98	E
	Gurnee	4/18/98	11/1/98	
	Hutchinson	5/15/98	11/98	B
	Little Rock	8/28/98		
	London ONT	4/3/98	10/3/98	A
	Norwalk	6/19/98	11/25/98	B
	Orlando Muv	5/31/98	1/1/99	
	Rochester MSC	3/13/98		
	Speyer Imax	4/2/98	10/31/98	B
SSymph	Nagano Hot	10/96	12/98	A
T40	Boston	7/1/98	11/1/98	B
	Branson	4/1/97	2/28/99	B
	Calgary EC	9/17/98	12/16/98	
	Charlotte	5/15/98	10/2/98	B
	Halifax	5/27/98	12/31/98	B
	Indianapolis WR	7/7/98	12/31/98	
	Lucerne	10/9/98	10/1/99	
	Poitiers Imax	9/15/98	10/15/98	
	Vancouver SW	7/15/98	3/14/99	E
T90	Norwalk	1/1/98	11/19/98	E
TBAA	Chicago MSI	2/1/96	2/1/99	S
	Phoenix	10/4/97	12/31/99	B
	Rio	10/31/98	10/31/99	
TF	Dayton	1/1/97	12/31/99	
	Tampa MOSI	5/22/98	11/30/98	B
	Warner Robins	7/92		A
	Wash NASM	7/1/76		A
TR	Aguascalientes	4/98		
	Baltimore	5/8/98	10/1/98	E
	Bogota	8/16/98		
	Boston	10/28/98	1/99	B
	Calgary EC	6/98	10/98	
	Charlotte	7/3/98	10/2/98	A
	Charlotte	10/3/98	7/3/99	B
	Chiba City	4/98	11/98	
	Copenhagen	12/97	12/98	
	Dublin IRL	8/15/98		
	Edmonton SSC	6/98	10/98	
	Fort Lauderdale	7/3/98		A
	Galveston	5/23/98		B
	Hull	4/98		
	London ONT	8/21/98	12/20/98	A
	Lubbock	7/98		
	Milwaukee	6/6/98	10/2/98	B
	Montpelier	4/98	11/98	
	Ohta Gumma	4/98	10/98	
	Oslo	7/98		
	Paris Def	6/98		
	Paris Geo	6/25/98		B
	Perth	4/98		A
	Regina	6/15/98		A
	San Diego RHF	7/3/98		A
	Sandusky	4/98		A
	Sasebo	8/98	10/98	
	Scottsdale	6/98	10/98	
	Seattle PSC	5/98	11/98	
	Seville	7/98		
	Spokane	5/98		
	Stockholm	4/24/98	11/19/98	B
	Tijuana	3/98	3/99	
	Tondabayashi	4/1/98	10/7/98	A
	Toronto OSC	3/6/98	10/98	A
Trex	Irvine	10/23/98	12/31/01	
	New York Sony	10/23/98	10/8/99	
	Ontario Edw	10/23/98	12/31/01	
TRF	Boston			S
	Tampa MOSI			S
TTL	Baltimore			S
	Bogota	6/20/98	4/20/99	
	Boston			S
	Fort Lauderdale	9/8/98	10/8/98	F
	Halifax	9/19/98	12/18/98	
	Oulu	4/28/98	4/27/99	A
	Pittsburgh	9/7/98	12/10/98	E
	Shreveport	1/15/98	6/30/99	
	Tampa MOSI	7/1/95		S
VLBP	Shima	1/96	12/98	
WABOS	Perth	11/1/97	10/31/98	
	Valencia Spn	4/17/98	4/16/00	
WATE	Katoomba	6/1/97		A
Whales	Calcutta	7/1/98	6/30/99	
	Cape Town	7/13/98		S
	Dusseldorf	7/16/98	11/16/98	
	Fort Lauderdale	10/17/97	10/31/98	
	Honolulu DCI	1/15/97		B
	Kansas City Zoo	7/4/98	1/15/99	A
	Macon	5/10/97		
	Munich	1/3/97		B
	Ontario Mills	7/3/98	11/12/98	B
	Phoenix	5/16/98	12/15/98	A
	Quebec	6/23/98	10/26/98	B
	Sagamihara	4/20/98	10/20/98	
	San Antonio	1/15/98	12/31/98	
	Seattle Omni	7/18/97		B
	Speyer Imax	6/27/97		A
	Sudbury	6/19/98	1/18/99	A
	Tampa MOSI	6/21/97		S
	Tampa MOSI	10/1/98	10/31/98	B
	Vancouver CN	7/8/98	10/8/98	
	Victoria	6/24/98	6/24/99	
	Virginia Beach	12/20/96	12/20/98	
WOC	Chiba City	4/98	11/98	
	Madrid	5/97	11/98	
	Melbourne	5/98	11/98	
	Montpelier	6/98	3/99	
	Poitiers Imax 3D	5/98	5/99	A
Yell	Macon	1/20/97		
	Sudbury	6/19/98	12/20/98	B
	Yellowstone	10/16/98	4/30/99	A
	Yellowstone	5/1/98	10/15/98	A
ZC	Baltimore	9/25/98	11/98	E
	Zion	4/1/98	10/31/98	A

October 1998 by Theater

Theater	Film	Open	Close	Status
Adelaide	AEK	6/10/98	5/31/99	
	Everest	5/8/98	12/31/00	
	ITD	5/8/98	2/28/99	
	RSATM	10/1/98	2/28/99	E
Aguascalientes	TR	4/98		
Alamogordo	GC	10/1/98	12/31/98	B
	Niagara	10/1/98	12/31/98	A
Albuquerque	SSpdwy	9/1/98	3/1/99	A
Apple Valley	AEK	6/12/98	2/99	A
	Amazon	9/1/98	2/99	B
	ITD	3/29/97	3/29/02	A
Atlanta FMNH	Everest	4/98	12/31/98	A
	GP	10/1/98	12/31/98	B
Baltimore	Africa			S
	Beavers			S
	Everest	5/22/98	10/1/98	A
	LS	10/2/98	2/4/99	A
	ROF			S
	SC			S
	SE	3/1/97		S
	SSpdwy	9/25/98	11/98	E
	SSpdwy	5/22/98		S
	TR	5/8/98	10/1/98	E
	TTL			S
	ZC	9/25/98	11/98	E
Barcelona	ATSOT	5/97	11/98	
	Beavers	12/1/97	12/98	
	BP	2/22/95	12/31/98	
	Everest	3/12/98	3/10/99	A
	ITD	2/22/96		
	SOLOE	3/26/98	3/5/99	B
Beijing	Africa	8/25/97	8/25/99	A
Berlin Pots	Africa	10/2/98	12/31/98	B
	Antarc	10/2/98		A
	Beavers	10/2/98		B
	BP	10/2/98	10/1/99	A
	Everest	10/2/98	4/1/99	
	LS	10/2/98		B
Birmingham	Everest	7/11/98	11/30/98	
Bochum	ATSOT	12/97	12/98	
	MOTM	12/1/97	12/31/98	
	RSATM	6/15/98	6/14/00	
Bogota	TR	8/16/98		
	TTL	6/20/98	4/20/99	
Boston	Africa			S
	Amazon	9/25/98	1/99	A
	Everest	9/25/98	1/99	B
	SC			S
	T40	7/1/98	11/1/98	B
	TR	10/28/98	1/99	B
	TRF			S
	TTL			S
Bradford	Closed	8/29/97	12/98	
Branson	Everest	5/98	4/99	B
	MTM	3/1/98	4/30/00	B
	Ozarks	1/1/93	12/31/99	A
	T40	4/1/97	2/28/99	B

Theater	Film	Open	Close	Status
Brossard	ATSOT	3/98	10/98	
	L5	1/13/98	10/8/98	B
	RSATM	9/1/98	10/8/98	E
	SI	9/1/98	10/31/98	
Brussels	Amazon	5/13/98	11/12/98	
	Antarc	9/1/98	5/30/99	
	MOF	10/21/98	4/20/99	
Calcutta	Whales	7/1/98	6/30/99	
Calgary EC	AEK	9/17/98	12/16/98	
	CV	3/21/97	12/31/98	
	DIS	1/1/98	12/31/98	
	MTM	9/5/98	1/5/99	
	SOLOE	3/16/95	12/31/98	
	T40	9/17/98	12/16/98	
	TR	6/98	10/98	
Cape Town	AEK	7/13/98	11/14/98	A
	Africa	7/13/98		S
	Everest	7/13/98		B
	GC	7/13/98		S
	Whales	7/13/98		S
Castle Rock	EMSH	5/1/98	10/31/98	A
Charlotte	Everest	10/3/98	11/25/98	B
	Everest	3/7/98	10/2/98	A
	FEOC	3/7/98	10/2/98	B
	LS	10/3/98	11/25/98	A
	T40	5/15/98	10/2/98	B
	TR	7/3/98	10/2/98	A
	TR	10/3/98	7/3/99	B
Chattanooga	ITD	4/1/97	5/3/01	B
	LB	5/3/96	5/3/01	
Chiba City	Alaska	4/1/98	3/31/99	A
	TR	4/98	11/98	
	WOC	4/98	11/98	
Chicago MSI	Everest	5/6/98	10/98	A
	Everest	10/98	2/99	B
	MOE	10/98	1/99	A
	TBAA	2/1/96	2/1/99	S
Chicago NP	ITD	8/15/97	10/31/98	A
	MTA	7/1/98	12/98	
Cincinnati	Everest	6/13/98	11/6/98	A
Cleveland	Everest	3/27/98		A
Columbus Mar	Everest	9/2/98	1/31/99	
Coomera	Antarc	12/97	12/98	
Copenhagen	Everest	4/2/98	2/99	
	MTM	10/23/97	10/23/98	
	TR	12/97	12/98	
Corsicana	GC	8/1/98	2/1/99	
Dallas SP	MOE	9/25/98		
	MTM	5/22/98	9/24/99	B
Dayton	CV	9/1/97	1/31/99	S
	DIS	12/15/97	1/4/99	
	TF	1/1/97	12/31/99	
Denver	AEK	10/9/98	2/11/99	A
	Everest	3/13/98	10/8/98	A
	Everest	10/9/98	11/19/98	B
	GP	10/9/98	2/11/99	A
	SSpdwy	5/22/98	10/8/98	E
Detroit	Antarc	1/1/98	12/31/98	
	Everest	5/15/98	8/31/99	
	SE	9/2/97	6/30/99	B
Dollywood	Heart	4/10/94		A
Dublin IRL	BP	10/2/98	3/31/00	
	Everest	6/6/98	10/22/98	A
	LS	6/6/98	10/22/99	B
	RSATM	10/30/98	10/29/99	E
	TR	8/15/98		
Duluth	DIA	6/6/98	6/30/99	
	Everest	6/26/98	12/3/98	A
Dusseldorf	GC	7/98	12/99	
	LS	7/16/98	1/15/99	
	Whales	7/16/98	11/16/98	
Edmonton SSC	Africa	7/98	12/98	S
	Amazon	10/9/98	2/8/99	
	MTM	1/9/98	12/31/98	
	TR	6/98	10/98	
Fort Lauderdale	AEK	10/9/98	10/9/99	
	Africa	9/8/98	10/8/98	F
	Antarc	9/8/98	10/8/98	F
	ATSOT	7/3/98	10/98	B
	Everest	7/3/98		B
	ITD	6/4/97	11/30/99	B
	L5	12/14/97	10/31/98	S
	SE	4/17/98	10/31/98	B
	TR	7/3/98		A
	TTL	9/8/98	10/8/98	F
	Whales	10/17/97	10/31/98	
Fort Worth	Everest	3/27/98	11/12/98	A
Galveston	ITD	7/4/98	11/26/98	B
	L5	7/4/98	11/26/98	
	TR	5/23/98		B
Gatlinburg	Everest	7/15/98	6/14/99	
	GC	7/1/98	6/30/99	
Gurnee	SSpdwy	4/18/98	11/1/98	
Hague	AEK	10/15/98	4/11/99	
	CV	6/10/97	12/31/98	A
	Everest	4/23/98	4/22/99	
Halifax	ATSOT	9/8/98		
	T40	5/27/98	12/31/98	B
	TTL	9/19/98	12/18/98	
Hampton	Africa	7/15/98		S
	Alaska	7/15/98	1/15/99	A
	CV	1/15/98		S
	DIA	4/5/92	5/31/99	
	MTM	9/10/98	6/30/99	S
Hastings	LS	9/22/98	3/22/99	B
	MOF	6/9/98	12/7/98	B
Hibbing	Antarc	6/1/98	12/31/98	
Hong Kong	CV	2/10/98	9/16/99	B
Honolulu DCI	BP	1/1/97	12/31/98	
	DIA	3/15/92	12/31/98	
	HH	12/2/91		A
	ITD	7/1/97	12/31/98	
	MOE	10/98	4/99	
	ROF	1/18/94		B
	Whales	1/15/97		B
Houston MNS	AEK	10/10/98	1/31/99	
	Amazon	7/10/98	1/31/99	A
	Everest	5/30/98		B
	MOTM	7/10/98		B
	SOLOE	7/1/98	6/30/00	
Houston SCH	BP	7/30/94	5/31/00	
	DIA	1/18/93	5/31/00	B
	DIS	7/30/94	5/31/00	
	MTM	6/28/97	12/98	
Hull	Everest	10/10/98	3/15/99	
	MOE	6/2/98	12/2/98	A
	TR	4/98		
Huntsville	CV	10/97		B
	MTM	6/3/98	5/1/00	
Hutchinson	DIA			S
	DIS	10/15/94	12/31/99	S
	Everest	10/1/98	3/11/01	B
	LS			S
	MTM	11/14/97	12/31/98	B
	SSpdwy	5/15/98	11/98	B
Ichikawa	MTM	8/1/98	11/30/98	
Indianapolis CMI	MOF	9/11/98	1/15/99	
Indianapolis WR	L5	8/7/97	8/15/01	
	MTM	8/7/97	2/27/01	
	T40	7/7/98	12/31/98	
Irvine	AEK	5/8/98	11/1/98	
	ITD	1/1/98	12/31/98	S
	MTA	7/98	12/98	
	Trex	10/23/98	12/31/01	
Itabashi	Africa	6/1/98	11/30/98	
Jersey City	Alaska	10/15/98	4/22/99	B
	Everest	6/1/98	10/14/98	A
	MOE	10/15/98	4/22/99	A
	MOF	6/1/98	10/14/98	B
Kansas City Zoo	Alaska	7/3/98	10/15/98	B
	ROF	1/17/98	7/3/99	B
	Whales	7/4/98	1/15/99	A
Kaohsiung	ITD	5/9/98	11/8/99	
	L5	11/9/97	5/8/99	
Katoomba	Alaska	12/19/97	12/18/98	B
	GC	7/9/98	1/9/99	
	LS	6/6/98	2/19/99	
	WATE	6/1/97		A
Kitakyushu	MTM	4/1/98	3/31/00	
KSC 1	DIA	7/21/85		A
	MTM	5/21/97		A
KSC 2	L5	10/12/96		A
Kurashiki	Africa	5/1/98	10/25/98	A
Laie	LS	5/1/95		A
	PO	1/96		A
Las Vegas CP	AEK	10/19/98	4/19/99	
	LS	5/21/98	11/20/98	
Las Vegas Lux	ITD	6/27/97	12/31/98	B
Leon	CV	2/14/98	2/12/99	
Little Rock	CV	4/15/98	2/28/99	B
	Everest	5/16/98	12/31/98	
	SSpdwy	8/28/98		
London ONT	CV	4/98	12/31/99	S
	FOK	6/1/97		S
	ITD	8/1/98		B
	MG	9/16/97		S
	SI	12/97		S
	SOLOE	12/1/96		S
	SSpdwy	4/3/98	10/3/98	A
	TR	8/21/98	12/20/98	A
London Troc	ATSOT	12/12/97		A
	L5	6/20/98	10/31/99	
Los Angeles CSC	AEK	5/1/98	10/15/98	A
	Everest	10/16/98		A
	ITD	5/1/98	10/15/98	B
Louisville	Everest	6/6/98	10/6/98	A
	Everest	10/7/98		B
	MOF	5/7/98	10/6/98	B
Lubbock	FOK	10/1/98	11/20/98	
	TR	7/98		
Lucerne	BP	7/97	12/31/99	B
	CV	11/1/97	2/28/99	B
	DIA	7/1/98	6/30/99	
	Everest	3/20/98		A
	MOF	5/11/98	7/31/99	B
	MTM	7/1/98	6/30/00	
	RSATM	7/1/98		E
	RTW	10/2/98	10/18/98	F
	Ssky	10/2/98	10/18/98	F
	T40	10/9/98	10/1/99	
Macon	Whales	5/10/97		
	Yell	1/20/97		
Madrid	ATSOT	10/27/98		
	Everest	3/11/98	3/10/99	
	GC	10/16/97	10/15/98	
	LS	4/1/98	3/1/99	
	WOC	5/97	11/98	
Melbourne	AEK	6/26/98	5/31/99	
	Amazon	2/98	12/98	
	Everest	5/98	12/11/00	
	WOC	5/98	11/98	
Memphis Pink	Beavers	10/17/98	1/30/99	A
	DIS	5/30/98	10/16/98	B
	SE	5/30/98	10/16/98	A
	SE	10/17/98	1/29/99	B
Mexico City	MOE	7/6/98	3/5/99	A
	SI	5/1/98	12/31/98	A
Milwaukee	Everest	3/7/98	12/11/98	A
	TR	6/6/98	10/2/98	B
Mobile	Everest	10/12/98	2/15/99	
Monterrey	Everest	10/1/98	5/1/99	
Montpelier	RSATM	6/21/98	6/20/99	

Theater	Film	Open	Close	Status
	TR	4/98	11/98	
	WOC	6/98	3/99	
Montreal VP	AEK	10/23/98	4/11/99	
	Everest	4/3/98	10/31/98	A
	HD	10/23/98		
	MOF	4/3/98	10/18/98	B
Munich	ATSOT	3/11/98		B
	Beavers			S
	BP	11/6/97		B
	GP	6/98	12/98	B
	Imagine	11/27/97	12/31/98	B
	LB	11/27/97	12/31/98	B
	MOE	9/15/98	3/15/99	
	Whales	1/3/97		B
Myrtle Beach	AEK	6/1/98	12/31/98	
	Everest	7/1/98	7/31/99	
	ITD	6/1/98	10/1/98	
Nagano Hot	SSymph	10/96	12/98	A
Nagashima	SE	9/1/98	8/31/99	
Nagoya OT	Alaska	4/1/98	3/31/99	A
New Orleans	Africa	9/1/98	1/31/99	A
	Everest	5/21/98		
	ITD	3/1/96		
New York AMNH	AEK	9/26/98	6/4/99	
	Amazon	5/9/98		A
New York Sony	ATSOT			B
	ITD			S
	L5	10/1/97	12/31/98	B
	MTA	7/98	7/99	
	Trex	10/23/98	10/8/99	
Niagara	Niagara	1/87		A
Norfolk	LS	6/1/94		A
Norwalk	Everest	6/19/98	11/25/98	A
	SSpdwy	6/19/98	11/25/98	B
	T90	1/1/98	11/19/98	E
Nyack	Everest	9/98	12/31/98	
	ITD	9/25/98	1/20/00	
Ohta Gumma	TR	4/98	10/98	
Omaha	AEK	7/1/98	6/30/99	
	GC	7/3/98	11/25/98	
	ITD	3/29/98	3/31/99	
Ontario Edw	ITD	11/26/97	12/30/99	B
	L5	7/1/98	12/31/98	
	Trex	10/23/98	12/31/01	
Ontario Mills	GC	7/3/98	11/25/98	A
	MTA	7/3/98	11/12/98	A
	Whales	7/3/98	11/12/98	B
Orlando Muv	ITD	7/3/98	11/30/00	
	SSpdwy	5/31/98	1/1/99	
Orlando OSC	Alaska	8/1/98	11/20/98	A
	Everest	8/1/98	11/30/98	B
Osaka SM	MTA	7/98	2/99	
Osaka ST	GBR	5/29/98	11/23/98	A
Oslo	ATSOT	9/28/98		
	Everest	4/22/98	4/30/99	
	GC	5/98	8/1/99	
	RSATM	7/4/98	7/3/00	
	TR	7/98		
Oulu	TTL	4/28/98	4/27/99	A
Paris Def	Amazon	9/11/98	1/11/99	
	Everest	3/11/98	12/31/98	A
	TR	6/98		
Paris Geo	TR	6/25/98		B
Pensacola	MOF	11/8/96		A
Perth	AEK	7/4/98		A
	Africa	2/98		B
	Alaska	1/98		B
	Antarc	2/92		S
	DIS	2/95		S
	LS	6/95		S
	ROF	10/91		S
	TR	4/98		A
	WABOS	11/1/97	10/31/98	
Philadelphia	GP	9/11/98	3/11/99	A
	Seasons	9/11/98	11/12/99	B
Phoenix	TBAA	10/4/97	12/31/99	B
	Whales	5/16/98	12/15/98	A
Pittsburgh	Everest	5/15/98	12/10/98	A
	MOF	5/15/98	12/10/98	E
	TTL	9/7/98	12/10/98	E
Poitiers Imax	Alaska	2/98	12/98	A
	T40	9/15/98	10/15/98	
Poitiers Imax 3D	WOC	5/98	5/99	A
Poitiers MC	FITS	2/97	11/98	A
Poitiers Omni	MTM	2/1/98	2/28/99	
Poitiers Solido	ITD	2/98	11/98	A
Portland	Everest	5/29/98	1/2/99	
	LS	4/1/97	10/1/98	
	MOF	6/1/98	11/20/98	B
Providence	Everest	9/98	3/99	
Puebla	Everest	6/98	10/15/98	
Quebec	Alaska	10/27/98	2/22/99	
	DIA	9/24/98	12/13/98	
	Everest	6/23/98	10/26/98	A
	Whales	6/23/98	10/26/98	B
Regina	Everest	6/15/98		
	IA	10/10/98		B
	MOF	3/28/98	10/1/98	B
	TR	6/15/98		A
Reno FP	Africa	1/1/98		S
	Everest	6/19/98	1/4/99	A
Reno NBS	Antarc	6/19/98	1/99	S
	Everest	6/19/98	12/98	A
Richmond VA	Closed	10/98	3/99	
Rio	FP	10/31/98	10/31/99	
	GC	10/31/98	10/31/99	
	Niagara	10/31/98	10/31/99	
	TBAA	10/31/98	10/31/99	
Rochester MSC	LS	9/1/98	1/1/99	
	SSpdwy	3/13/98		
Rotterdam	Everest	4/23/98		A
Sagamihara	Whales	4/20/98	10/20/98	
Saint Augustine	Everest	4/15/98	1/1/99	
Saint Louis Arch	GAW	3/3/97	3/31/99	A
Saint Louis SC	Everest	9/98	1/7/99	
Saint Paul	Everest	6/20/98	12/31/98	
San Antonio	Alamo	1/88	12/99	A
	MOTM	9/17/98	1/17/99	
	Whales	1/15/98	12/31/98	
San Diego RHF	Alaska	3/6/98		S
	Everest	7/3/98	11/5/98	B
	TR	7/3/98		A
San Jose	Everest	10/11/98		
San Simeon	HCBTD			A
Sandusky	TR	4/98		A
Santa Clara	CV	8/98	11/15/98	A
Sasebo	RTW	9/1/98	10/31/98	
	TR	8/98	10/98	
Scottsdale	TR	6/98	10/98	
Seattle Omni	EMSH			A
	Whales	7/18/97		B
Seattle PSC	Everest	10/22/98	3/15/99	
	ITD	10/20/98	10/19/99	
	TR	5/98	11/98	
Sedona	Everest	7/98	12/98	B
	Sedona	3/28/98	10/31/98	A
Seoul	OTW	9/5/98	4/2/99	A
Seville	TR	7/98		
Shima	VLBP	1/96	12/98	
Shreveport	TTL	1/15/98	6/30/99	
Singapore DC	GC	5/1/98	12/1/98	
Singapore SC	Alaska	9/1/98	3/1/99	A
	GP	6/3/98	11/30/98	B
Sinsheim	ATSOT	9/12/97		B
	HD	5/15/98		A
	L5	10/26/96		B
	LB	6/98		S
Speyer Dome	CV	7/2/98		A
	DIS	8/1/97		S
	FOK	8/1/97		E
	LS	11/19/97		B
	MOF	12/5/97		A
	ROF	8/1/97		B
Speyer Imax	BP	5/18/95		S
	Everest	4/3/98	12/10/99	A
	GC	5/19/95		B
	SSpdwy	4/2/98	10/31/98	B
	Whales	6/27/97		A
Spokane	SE	6/12/98	5/30/99	
	TR	5/98		
Stockholm	Amazon	3/6/98	11/19/98	B
	Everest	4/22/98	11/19/98	A
	GC	4/4/98	11/19/98	B
	LS	4/24/98	11/19/98	B
	TR	4/24/98	11/19/98	B
Sudbury	Africa			S
	DIA	6/18/94	9/30/99	
	SE	1/30/98	6/30/99	B
	Whales	6/19/98	1/18/99	A
	Yell	6/19/98	12/20/98	B
Sydney	AEK	6/4/98	5/31/99	
	BP	1/7/98	1/28/99	B
	Everest	3/15/98	12/31/00	
	L5	8/6/98	2/28/99	B
	LS	7/22/98	1/22/99	
	RSATM	5/15/97	2/28/99	E
Syracuse	Africa	9/12/98	1/31/99	
	DIA	1/26/97	9/1/99	
	Everest	4/30/98	11/1/98	A
Taejon Earth	SI	7/1/97	6/30/99	A
Taejon Sci	LB	7/1/97	6/30/99	
Taichung	Everest	7/1/98		
	HH	10/17/97		
Taipei AM	Amazon	1/25/98	1/31/99	B
	CV	2/4/97	2/4/99	
	DIA	2/4/97	2/4/99	
Taipei MCRC	Africa	7/1/98	6/1/99	A
	Alaska	7/1/98	12/31/98	B
Tampa MOSI	Africa	12/19/97		S
	DIS	10/1/98	10/31/98	B
	Everest	5/22/98	11/19/98	A
	GC	9/3/98	11/30/98	B
	ROF	3/27/98		S
	SE	9/3/98	11/30/98	B
	TF	5/22/98	11/30/98	B
	TRF			S
	TTL	7/1/95		S
	Whales	6/21/97		S
	Whales	10/1/98	10/31/98	B
Tempe	AEK	10/8/98	2/18/99	
	Imagine	10/1/98	3/31/99	
	ITD	3/5/98	9/4/99	
	LB	10/1/98	3/31/99	
	MOF	8/6/98	1/5/99	
Tianjin	Africa	1/1/98	12/31/98	
Tijuana	Alaska	7/25/98	1/9/99	
	MOE	10/10/98	4/10/99	
	TR	3/98	3/99	
Tokyo IMAX	Africa	4/18/98		B
	HD	7/18/98	12/11/98	
	ITD	5/1/98	10/2/98	B
	L5	4/18/98		A
	MTM	6/13/98		B
Tondabayashi	TR	4/1/98	10/7/98	A
Toronto OSC	Alaska	3/6/98		S
	CV	11/1/97	11/1/99	
	Everest	10/23/98	6/30/99	A
	SE	5/31/97	3/31/02	B
	TR	3/6/98	10/98	A

Theater	Film	Open	Close	Status
Valencia Spn	DIA	4/17/98	4/16/00	
	Speed	4/21/98	6/30/00	
	WABOS	4/17/98	4/16/00	
Vancouver CN	AEK	5/1/98	11/26/98	A
	Africa	5/1/98	12/31/98	B
	Alaska	4/10/98	12/31/98	B
	DIS	10/7/97	12/31/98	
	ITD	3/1/97	12/31/99	B
	LB	4/10/98	12/31/98	B
	Whales	7/8/98	10/8/98	
Vancouver SW	CV	11/18/96	11/7/98	B
	Everest	3/13/98	11/5/98	A
	GP	10/2/98	3/14/99	A
	SE	10/2/98	1/3/99	B
	T40	7/15/98	3/14/99	E
Vantaa	Alaska	9/1/98	8/31/99	A
Victoria	GC	6/24/98	2/99	
	MOF	10/1/98	8/30/99	
	Whales	6/24/98	6/24/99	
Vienna	Amazon	7/3/98	10/1/98	B
	Everest	7/3/98	10/1/98	B
	GP	7/3/98	10/1/98	A
	MOE	10/9/98		
Vila Franca	SOLOE	11/20/97	11/20/98	
Virginia Beach	EOTS	4/1/98	4/30/01	
	Everest	10/1/98	2/1/99	
	FMHG	6/16/97	6/15/00	
	Imagine	4/1/98	4/30/01	
	ITD	6/15/96	4/30/01	
	Whales	12/20/96	12/20/98	
Warner Robins	Flyers	7/92		A
	TF	7/92		A
Wash NASM	Everest	3/5/98	12/31/98	E
	MTM	5/21/97		B
	TF	7/1/76		A
Winnipeg	AEK	7/1/98	12/31/98	
	Africa	8/20/97	12/31/98	
	Alaska	12/1/97		S
	FOK	3/10/93	12/31/98	
	MOF	5/30/98	10/31/98	
Xalapa	Africa	7/1/98		A
	LS	7/1/98	10/30/98	B
Yellowstone	Alaska	7/1/98	10/15/98	B
	Everest	7/15/98	9/30/99	
	SE	10/15/98	3/30/99	
	Yell	10/16/98	4/30/99	A
	Yell	5/1/98	10/15/98	A
Yokohama	L5	4/1/98	3/31/99	A
Yunelin Hsien 1	Beavers	1/1/98	2/28/99	
Zion	Everest	7/1/98	6/30/99	
	ZC	4/1/98	10/31/98	A

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CV	Cosmic Voyage	1996		IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
EMSH	Eruption of Mount St. Helens	1980		GFC
EOTS	Echoes of the Sun	1990	3D	IMAX
Everest	Everest	1998		MFF
FEOC	First Emperor of China	1989		NFBC
FITS	Flowers in the Sky	1990	MC	IMAX
Flyers	Flyers	1982		MFF
FMHG	Four Million Houseguests	1997	3D	IMAX
FOK	Fires of Kuwait	1992		IMAX
FP	Flower Planet	1994		DCI
GAW	Great American West	1996		JQH
GBR	Great Barrier Reef, The	1981		SMM
GC	Grand Canyon	1985		DCI
GP	Greatest Places	1998		SMM
HCBTD	Hearst Castle: Building Dream	1996	870	DCI
HD	Hidden Dimension	1997	3D	IMAX
Heart	Heartsong	1994	870	
HH	Hidden Hawaii	1992		DCI
IA	Island Adventure	1996		IA
Imagine	Imagine	1994	3D	IMAX
ITD	Into the Deep	1994	3D	IMAX
L5	L5: The First City in Space	1996	3D	IMAX
LB	Last Buffalo	1990	3D	IMAX
LS	Living Sea	1994		MFF
MG	Mountain Gorilla	1992		IMAX
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		NFBC
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
Niagara	Niagara	1987		DCI
OTW	On The Wing	1986		IMAX
Ozarks	Ozarks: Legacy and Legend	1993		IMAX
PO	Polynesian Odyssey	1991		PCC
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones: At the Max	1991		IMAX
RTW	Race the Wind	1989		IMAX
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Seasons	Seasons	1987		SMM
Sedona	Sedona: The Spirit of Wonder	1998	870	
SI	Survival Island	1995		IMAX
SOLOE	Secret of Life on Earth	1996		IMAX
Speed	Speed	1984		MFF
SSky	Silent Sky	1977		IMAX
SSpdwy	Super Speedway	1997		SLC
SSymph	Shinsyu Symphony	1995		DT
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992	870	DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T.rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
TTL	To The Limit	1989		MFF
VLBP	Viva La Blanca Paloma	1994		DT
WABOS	We Are Born of Stars	1985	3D	IMAX
WATE	Wild Australia: The Edge	1997		BFI
Whales	Whales	1997		DCI
WOC	Wings of Courage	1994	3D	SPC
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

October 1998 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film	#	Film
77	Everest	12	DIA	6	Beavers	3	Niagara	1	FITS	1	Season
36	TR	12	SE	6	LB	3	TBAA	1	Flyers	1	Sedona
26	ITD	12	SSpdwy	6	ROF	3	Trex	1	FMHG	1	Speed
22	Africa	11	Amazon	5	MTA	2	EMSH	1	FP	1	Ssky
21	AEK	11	ATSOT	5	SOLOE	2	HH	1	GAW	1	SSymph
21	Whales	9	BP	5	WOC	2	RTW	1	GBR	1	T90
19	Alaska	9	DIS	4	FOK	2	SC	1	HCBTD	1	VLBP
19	LS	9	MOE	4	SI	2	TRF	1	Heart	1	WATE
17	MTM	9	T40	4	TF	2	WABOS	1	IA		
16	CV	9	TTL	4	Yell	2	ZC	1	MG		
16	GC	8	Antarc	3	HD	1	Alamo	1	OTW		
15	MOF	8	RSATM	3	Imagine	1	EOTS	1	Ozarks		
13	L5	7	GP	3	MOTM	1	FEOC	1	PO		

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold.**

Academy of Motion Picture Arts and Sciences
8949 Wilshire Boulevard
Beverly Hills, CA 90211-1972 USA
Tel: 310-247-3000
http://www.oscars.org/

Association of Science-Technology Centers Inc.
1025 Vermont Ave. NW, Suite 500
Washington, DC 20005-3516 USA
Tel: 202-783-7200
Fax: 202-783-7207
http://www.astc.org

BBC Large Format Films
BBC White City, 201 Wood Lane
London, W12 7TS ENGLAND, UK
Tel: +44-181-752-4406
Fax: +44-181-752-6555

Blackstone Films, Inc. **BFI**
5611 South Blackstone Avenue
Chicago, IL 60637 USA
Tel: 773-493-2951
Fax: 773-493-2951

Cinema Plus Pty. Ltd.
Kentbridge Building, Suite 802, Level 8
491 Kent Street
Sydney, NSW 2000 AUSTRALIA
Tel: +61-2-9267-3101
Fax: +61-2-9261-2494
http://www.dha.nsw.gov.au/

Computer Film Company Ltd.
19-23 Wells Street
London, W1P 3FP ENGLAND, UK
Tel: +44-171-344-8000
Fax: +44-171-344-8001

Denis Laming Architect
30 rue des Mathurins
Paris, 75008 FRANCE
Tel: +33-1 42 68 15 64
Fax: +33-1 47 42 03 72

Dentsu Tec, Inc. **DTI**
3-8-5, Tsukiji, Chuo-ku
Tokyo, 104 JAPAN
Tel: +81-3-5551-9381
Fax: +81-3-5551-9356

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
http://www.destinationcinema.com

Discovery Channel Pictures
7700 Wisconsin Avenue
Bethesda, MD 20814-1999 USA
Tel: 301-986-1999
Fax: 301-986-4824
http://www.discovery.com/

Discovery Place, Inc.
301 North Tryon Street
Charlotte, NC 28202 USA
Tel: 704-337-2605
Fax: 704-337-2670

Dover Films, Inc.
3939 Landmark Street
Culver City, CA 90232 USA
Tel: 310-558-0150

Eclipse Entertainment Inc.
2210 Lakeshore Road, Ste 505
Burlington, ON L7R 4J9 CANADA
Tel: 905-333-6760
Fax: 905-333-6505

Edmonton Space and Science Centre
11211 142nd Street
Edmonton, AB T5M 4A1 CANADA
Tel: 403-452-9100
Fax: 403-455-5882
http://www.planet.eon.net/~essc/start.html

Edwards Theatres Circuit, Inc.
300 Newport Center Drive
Newport Beach, CA 92660 USA
Tel: 949-640-4600
Fax: 949-721-7170
http://www.moviegoers.com/edwards/

Extreme Productions
802 24th Ave SE, 2nd floor
Calgary, AB T2G 1P4 CANADA
Tel: 403-263-6029
Fax: 403-263-6130

Famous Players, Inc.
146 Bloor Street West
Toronto, ON M5S 1P3 CANADA
Tel: 416-969-7800

Futuroscope
12, avenue du Maine
Paris, 75015 FRANCE
Tel: +33-1-4549- 8686
Fax: +33-1-4549-8660
http://www.futuroscope.fr/

Giant Screen Sports
815 W. Van Buren, Suite 305
Chicago, IL 60607 USA
Tel: 312-243-9740
Fax: 312-243-9739

Graphic Films Corporation
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 213-851-4100
Fax: 213-851-4103

Heliograph Productions
270 Devonshire Street, Level 2
Surrey Hills, NSW 2010 AUSTRALIA
Tel: +61-2-318-0191
Fax: +61-2-318-0020

Henry Ford Museum and Greenfield Village
20900 Oakwood Boulevard
PO Box 1970
Dearborn, MI 48121-1970 USA
Tel: 313-982-6100
Fax: 313-982-6231

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4725
Fax: 713-523-4125
http://www.hmns.org/

Howard Hall Productions
2171 La Amatista Road
Del Mar, CA 92014 USA
Tel: 619-259-8989
Fax: 619-792-1467

Imagica USA, Inc.
5320 McConnell Avenue
Los Angeles, CA 90066-7026 USA
Tel: 310-305-8081
Fax: 310-305-7563

Imax Corporation **IMAX**
2525 Speakman Drive
Sheridan Science and Technology Park
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
http://www.imax.com/

International Space Theater Consortium
P.O. Box 33303
San Diego, CA 92163-3303 USA
Tel: 619-515-0619
Fax: 619-231-8971
http://www.ISTCon.org

Iwerks Entertainment **IWRK**
4540 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
Fax: 818-841-7847
http://www.iwerks.com/

JQH Film Entertainment, Inc. **JQH**
515 Post Oak Boulevard, Suite 225
Houston, TX 77005 USA
Tel: 713-960-1293
Fax: 713-960-1450

L-Squared Entertainment
530 Wilshire Blvd, Ste 501
Santa Monica, CA 90401 USA
Tel: 310-587-2100
Fax: 310-587-2121

La Geode
26 avenue Corentin Cariou
Paris, 75019 FRANCE
Tel: +33-1-4005-7904
Fax: +33-I-4005-7906

Large Format Cinema Association
8436 Colonial Drive
Stockton, CA 95209-2319 USA
Tel: 209-477-2726
Fax: 209-951-8113
http://lfca.org

Liberty Science Center
Liberty State Park, 251 Philip Street
Jersey City, NJ 07305-4699 USA
Tel: 201-451-0006
Fax: 201-451-6383
http://www.lsc.org/

MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 714-494-1055
Fax: 714-494-2079
http://www.macfreefilms.com/home.html

Mandalay Media Arts
10635 Santa Monica Boulevard, Ste 125
Los Angeles, CA 90025 USA
Tel: 310-441-2590
Fax: 310-441-2595

Media Technology Source, Inc.
10501 Florida Avenue South
Minneapolis, MN 55438 USA
Tel: 612-829-0161
Fax: 612-829-0166
http://www.mediatechsrc.com/

MegaSystems, Inc. **MEGA**
435 Devon Park Drive, 500 Bldg.
Wayne, PA 19087 USA
Tel: 610-225-7200
Fax: 610-293-3253

Multi Image Productions, Inc.
8849 Complex Drive
San Diego, CA 92123-1403 USA
Tel: 619-560-8383
Fax: 619-560-8465

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678
http://www.msichicago.org/

National Film Board of Canada **NFBC**
3155 Cote de Liesse Road
St. Laurent, QC H4N 2N4 CANADA
Tel: 514-283-9441
Fax: 514-496-1895
http://www.nfb.ca

National Museum of Photography, Film, & Television
Pictureville
Bradford, West Yorkshire BD1 1NQ ENGLAND, UK
Tel: +44-1-274-727-488
Fax: +44-1-274-723-155
http://www.nmsi.ac.uk/nmpft/

National Wildlife Federation Productions
8925 Leesburg Pike
Vienna, VA 22184 USA
Tel: 703-790-4077
Fax: 703-790-4076
http://www.nwf.org/nwf/nwp

Nova Large Format Films
125 Western Avenue
Boston, MA 02134 USA
Tel: 617-492-2777
Fax: 617-787-7843
http://www.wgbh.org

nWave Pictures
15060 Ventura Boulevard, Suite 400
Sherman Oaks, CA 91403-2402 USA
Tel: 818-501-7643
Fax: 818-501-6558
http://www.nwave.com

nWave Pictures Distribution **nWP**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556

Ogden Entertainment, Inc. **OEI**
2 Pennsylvania Plaza, 25th floor
New York, NY 10121 USA
Tel: 212-868-6000
Fax: 212-868-5714

Ontario Place
955 Lakeshore Boulevard West
Toronto, ON M6K 3B9 CANADA
Tel: 416-314-9773
Fax: 416-314-9989
http://www.ontarioplace.com

Ontario Science Centre
770 Don Mills Road
Don Mills, ON M3C 1T3 CANADA
Tel: 416-429-4100
Fax: 416-696-3135
http://www.osc.on.ca/

Pacific Science Center
200 Second Avenue North
Seattle, WA 98109 USA
Tel: 206-443-2874
Fax: 206-443-3631
http://www.pacsci.org/default.html

Primesco Communications, Inc. **PCI**
1200 McGill College, Suite 2210
Montreal, QC H3B 4G7 CANADA
Tel: 514-874-9551
Fax: 514-847-9068

Productions Pascal Blais, Inc.
1155 rue Wellington
Montreal, QC H3C 1V9 CANADA
Tel: 514-989-9772
Fax: 514-989-7018

Reuben H. Fleet Science Center
1875 El Prado, Balboa Park
P.O. Box 33303
San Diego, CA 92103-3303 USA
Tel: 619-238-1233
Fax: 619-231-8971
http://www.rhfleet.org/

Rigaud Productions
19 rue de L'Eglise
Puteaux, 92800 FRANCE
Tel: +33-1 40 99 12 18
Fax: +33-1 40 99 13 11

San Francisco Chronicle
901 Mission Street
San Francisco, CA 94103 USA
Tel: 415-777-7000
http://www.sfgate.com/chronicle/

Science Museum
Exhibition Road, South Kensington
London, SW7 2DD ENGLAND, UK
Tel: +44-171 938-8008

Science Museum of Minnesota **SMM**
30 East 10th Street
Saint Paul, MN 55101 USA
Tel: 612-221-4504
Fax: 612-221-9433
http://www.smm.org/

Science North
100 Ramsey Lake Road
Sudbury, ON P3E 5S9 CANADA
Tel: 705-522-3701
Fax: 705-522-4954
http://www.sciencenorth.on.ca/

SDA Productions
465 McGill, 9th floor
Montreal, QC H2Y 4A6 CANADA
Tel: 514-844-1761
Fax: 514-985-4459

Shaftesbury Films, Inc.
264-B Adelaine Street East
Toronto, ON M5A 1N1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428

Shedd Productions

Directory

PO Box 1201
Princeton, NJ 08542 USA
Tel: 609-258-4717
Fax: 609-258-2783

Showscan Entertainment Inc.
3939 Landmark Street
Culver City, CA 90232-2315 USA
Tel: 310-558-0150
Fax: 310-559-7984

Sirius Films
Gl Kongevej 10
Copenhagen V, DK-1610 DENMARK
Tel: +45-3311-7060
Fax: +45-3314-2888

SK Films, Inc. **SKF**
264-B Adelaine Street East
Toronto, ON M5A 1N1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8391
Fax: 212-833-8570

Sony Theaters Lincoln Square
1998 Broadway
NewYork, NY 10023 USA
Tel: 212-336-5000
Fax: 212-833-6283

Stephen Low Company **SLC**
795 Carson, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035

Summerhays Films, Inc.
25613 Dollar Street, Unit 1
Hayward, CA 94544 USA
Tel: 510-881-4989
Fax: 510-881-0448

TAARNA Studios
305 del la Commune Wet
Montreal, QC H2Y 2E1 CANADA
Tel: 514-844-8448
Fax: 514-811-8844

The Tech Museum of Innovation
145 West San Carlos Street
San Jose, CA 95113 USA
Tel: 408-294-8324
Fax: 408-279-7167
http://www.thetech.org/

Total Big Screen Distribution Pty Ltd.
119 Evans Street
Rozelle, NSW 2039 AUSTRALIA
Tel: +61-2-9555-9466
Fax: +61-2-9555-7979

Wolfco Productions, Inc.
275 St. Jacques West, Suite 20
Montreal, QC H2Y 1M9 CANADA
Tel: 514-842-4117
Fax: 514-842-8608

World Cinemax Productions, Inc. **WCPI**
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

Classifieds

Manager/Director, Theater and Visitor Services

Henry Ford Museum & Greenfield Village is a major indoor-outdoor museum of history, technology, and innovation that welcomes 1.1 million visitors per year. The museum seeks a Manager/ Director of Theater & Visitor Services for its new 400-seat IMAX theater and upgraded visitor sales and service operation.

Candidates must demonstrate at least 4 years' experience managing/directing customer services in a major attraction; at least 4 years' experience managing/ directing a successful 15/70 theater; specific theater startup/launch experience; experience selecting films and negotiating lease agreements; familiarity and facility with marketing, PR, and sponsorship. Some flexibility as to level of position, based on experience and track record. Competitive salary and benefits.

Theater opens in late 1999; position will be hired early in the year to shape and implement preparations.

Send letter and resume by November 15, 1998 to:
Mary Lynn Heininger
Project Director
Henry Ford Museum & Greenfield Village
20900 Oakwood Blvd.
Dearborn, MI, 48121
fax: 313-982-6231
E-mail:
MaryLynnH@hfmgv.org

Position Openings

Regal Cinemas, Inc., the world's largest movie chain, is expanding into the large format industry. Regal Cinemas is building ten 3D/PSE IMAX theaters and is looking for General Managers and Managers of Projection Operations. If you have a winning attitude and are looking for an exciting career in the large format industry with the world's largest theater chain, or perhaps you know someone who is qualified and would be interested in exploring this opportunity. They could be someone who has impressed you, but there is no room in your organization for him or her. Or it could be a person you know having greater potential than his or her current position offers. Please send resume to us.

Resumes can be submitted by e-mail, fax, or mail.
E-mail:
Regalimax@regalcinemas.com
Fax: 423/925-9636
Mail: Regal Cinemas - IMAX
Attn: Director of IMAX Operations
7132 Commercial Park Dr.
Knoxville, TN 37918
423-922-1123, ext 410

Position Openings

Cinemark USA, Inc. will be hiring the following positions for three IMAX theaters (Dallas, TX; Rochester, NY; Tulsa, OK) due to open late in 1998 or early 1999: Theater Manager, Group Sales Manager, Chief Projectionist. The positions will be filled 3-4 months prior to opening.

Please send resumes to:
Terrell Falk
Vice President, Large Format Theatres
Cinemark USA, Inc.
7502 Greenville Avenue
Suite 800
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SHORTS

Geode hosts symposium, festival

La Geode in Paris will host a symposium on LF film production, with a special emphasis on European production, on Oct. 15. The one-day meeting will include case studies and panel discussions of the current trends in the LF industry worldwide, featuring such well-known filmmakers as **Jean-Jacques Annaud, Costa-Gavras**, and **George Casey** and other industry notables.

The meeting falls in the middle of an LF festival that will run from the 10th through the 19th of October. For more information about the symposium and the festival, fax Nelly Duval at +33-1-40 05 79 06.

ASTC meeting to focus on LF

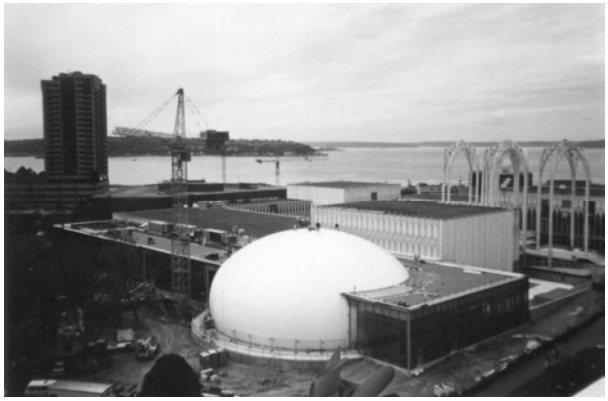
The annual conference of the **Association of Science-Technology Centers** to be held in Edmonton, AB, Canada, Oct. 17–20 will dedicate one day, the 19th, to LF film and its role in science centers. Four LF films will be screened in the **Edmonton Space and Science Center's Devonian IMAX Theatre: *Alaska, The Greatest Places, Mysteries of Egypt*** and ***T.rex: Back to the Cretaceous.*** Trailers for ***Olympic Glory*** and ***Encounter in the Third Dimension*** will also be shown.

In addition, **Freda Nicholson** of **Discovery Place** in Charlotte, NC, will chair a panel discussion on "Translating Big Screens to Big Bucks," and the **Science Museum of Minnesota**'s **Mike Day** will host an interest-group meeting on film production.

Archambault memorial in Toronto

A memorial service for cinematographer **Noel Archambault** was held in Toronto on Saturday, Sept. 19 at the Atlantis Complex in Ontario Place. Archambault died in an aircraft accident while filming in the Galapagos Islands in June (*see MaxImage! Aug. '98*). Attended by about 150 people, the service included moving eulogies by Archambault's father; veteran filmmaker **Colin Low**, who gave Archambault his first job; and **Imax Corporation** co-founder **Graeme Ferguson. Ferguson** said that Archambault's enthusiasm and passion for the fledgling IMAX 3D medium was influential in keeping the company active in its development in the early days.

Carole Baldwin, the Smithsonian marine biologist featured in ***Galapagos: The Enchanted Voyage***, announced that two of the new species she discovered on this summer's expedition will be named after Archambault and pilot **William Raisner**, who also died in the crash.



The Pacific Science Center's new IMAX theater.

Pac Sci Ctr gets new theater

The **Pacific Science Center** in Seattle will unveil its new **Boeing IMAX Theater** with a reception and screening of ***Everest*** on Oct. 21. The 411-seat theater features a 60x80-ft (18.2x24.2-m) screen and will open to the public the next day. The science center's existing IMAX theater will continue operating until Oct. 11 in the building it has occupied since 1979. According to PSC's **Diane Carlson**, the old projector will probably be decommissioned.

The new theater has a flat screen, housed in a flattened dome the staff calls the "Orb." The building is the first U.S. project of French architect **Denis Laming**, who designed the theaters at **Futuroscope** in Poitiers, France.

Although the new projector is a 3D system (with electronic glasses), PSC has chosen not to program any 3D films until next March. By doing so, they hope to avoid the public backlash some theaters have experienced after reverting to 2D programming following a heavily-promoted 3D opening. PSC's first 3D film has not yet been selected.

The Tech opens Oct. 31

The Tech Museum of Innovation will open its new facility on Oct. 31 with the first LF dome theater in Northern California, and only the second in the state. (The other is the world's first OMNIMAX theater, at the **Reuben Fleet Science Center** in San Diego.)

The **Hackworth IMAX Dome Theater** is a 299-seat house under an 82-ft (24.8-m) dome screen. The installation includes Sonics' new DVD-based Digital Theater Audio Controller (DTAC) sound system with 13,000 watts of power. The theater will premiere with (what else?) ***Everest***.

The new museum has 30,000 square feet (2,750 square meters) of exhibit space with nearly 300 high-tech exhibits housed in a bright orange building designed by **Ricardo Legorreta** of Mexico City.

Reyna wins Telluride honor

Christopher Reyna, executive VP and general manager of **Imagica USA** and president of the **Large Format Cinema Association**, was presented with the Telluride Film Festival's Silver Medallion in Telluride, CO, on Sept. 5. The award, the festival's highest honor, was given to an unsuspecting Reyna during a presentation on 3D films that he had organized. Festival director Bill Pence commended Reyna for his achievements in motion pictures generally, and for his work in LF in particular.

Actress **Meryl Streep** and film critic Stanley Kaufman also won Silver Medallions at this year's festival.

Nova launches live 'Sharks' site

In October, as **Michelle and Howard Hall** undertake their last expedition to Cocos Island to film for **Nova**'s ***Island of the Sharks***, the Nova Web site will document their activities. The site, www.pbs.org/nova/sharks, will be active

*(See **SHORTS** on page 9)*